

Growth of an idea: to teach art through dramatics.

Wallace, D.D.
1947

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A Creative Research Thesis

GROWTH OF AN IDEA

TO TEACH ART

THROUGH DRAMATICS

With an original motion picture scenario:

Listen While I Tell You

FOR REFERENCE

Do Not Take From This Room

Submitted by:

Dorothy Dow Wallace

Bachelor of Science in Education
Massachusetts School of Art 1928

In partial fulfillment of requirements
For the Degree of Master of Education 1947

First Reader: Dr. Abraham Krasker
Assistant Professor of Education

Second Reader: Dr. Roy O. Billett
Professor of Education

Third Reader: Dr. Worcester Warren
Professor of Education

Boston University
School of Education
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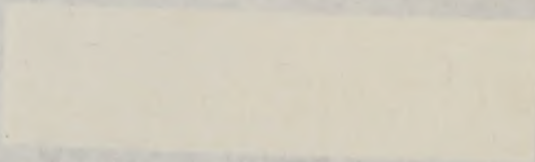


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PREFACE

In preparing this work, thanks are due to Dr. Abraham Krasker, of the Boston University School of Education. Thanks are also due to Professors Bailey, Wyman, and Jewell, of the Fine Arts Department, Boston University College of Liberal Arts.

Among the many instructors of past experience, whose help and influence are ever present, Miss Amy Rachel Whittier and Miss Helen Cleaves are well remembered.

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Too often, the art teacher is irritated; but instead of fighting against the idea that real art can only be useless, entertaining, and colorful, she can go along with the idea to put her ideas across, subtly.

From by-gone times, when the Early Church used colorful pageantry in processions to teach the Triumph of Good over Evil; to World War II, when the armed forces employed moving pictures to teach millions of hastily prepared service men, quickly and well, visual education has proved most effective. The ancient Chinese had an undisputed statement, "One picture is worth ten thousand words". How often one remembers the ineffectual teachers of past experiences, who, by excessive verbalism and lack

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Too often, the art teacher becomes irritated at the misconceptions of the meaning and use of her subject. In Western culture, the dividing line between "fine" and "minor" arts is very sharp. The traditional, or primitive artist has no such concept of art, and undoubtedly has the finer sense and use for it. Museums came into being only during the last century, and before that, objects were viewed in their natural settings. While art museums are of great value in the study of past cultures, the idea of setting things apart from actual life, if carried to extremes, is not a good one and permeates to the subconscious. "Most people think art is paintings, sculptures, and ancient buildings...." ¹

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¹ Melvin Haggerty, "Art, A Way Of Life", Owatonna Art Ed. Booklet No. 1, p. 10, University of Minnesota, 1935

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of illustration, managed to make complicated that which should have been clear.

In any culture, that which brings the greatest rewards is the popular form of art. Today, the radio and motion picture are the favorite means of expression, for obvious reasons. "For the purpose of making and influencing public opinion and thought," declares Dr. John J. Tigert, former United States Commissioner of Education, "the motion picture in its present stage is the most powerful influence now known, and as its use increases and its field of operation develops, its power to influence the public will increase." ¹

While the history of educational moving pictures has scarcely begun, Dean Holmes of the Harvard School of Education, made known the discovery that talking motion pictures, for classroom use, increased knowledge of pupils from 20 to 40%.....Children have been found to retain an average of 70% of what an intelligent adult would carry away from a dramatic film, and often remember more, after a lapse of months due to the expansive quality of this art. ²

Although it seems, too often, that the least intelligent element influences our choice in all matters, even highly intelligent persons can be greatly helped by visual means. Alphabets

¹ James Forman's "Our Movie Made Children," pp. 1 & 2, Mac Millan Co. N. Y. 1933.

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became started with picture writing and, even today, the Chinese word character for trouble is a picture-symbol of two women in the same house. Not only did the Early Church employ pageantry, but the sculptures and stained glass of Gothic Cathedrals portrayed Bible characters and scenes to teach the peasants, graphically.

Many persons who consider themselves inartistic, (because they cannot draw), have taken college history of art courses, and have become fascinated by the glimpses they have had into the civilizations of the past. Yet, all they have seen is rather dead lantern slides of buildings, paintings, or other objects of art. Pictures in books, with accompanying descriptions, they have also seen; and possibly, if they live near enough to an art museum, they have viewed paintings, sculptures, and the minor arts (under glass).

The Boston University Film Library, which is the largest in New England, of its type, lists only eighteen art films in its catalog. Half of these are sound films, and half are silent. Of the sound films, only three are in color. They are all rather technical---pottery making, stone carving, furniture making, and the like. There is no film which would give a person, who prides himself on knowing nothing about art, a good general idea of what it is all about. The Film Library authorities are anxious to buy more.

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pictures each week...."here is an instrument fashioned at last in universal terms! Send forth a great message, broadcast a vision of Truth and Beauty.....literally all America will be your audience!"¹

The history of Art is the history of Mankind and brings home to us the fact that people have the same fundamental instincts the world over, whatever the age or culture. How fascinating a motion picture could be that showed interesting stories of real persons actually living with these wonderful things of the past.

Supposing that an art teacher had the opportunity to gain the vast audience of cinema addicts. Her problem would be far different from that of a producer of merely educational films. To capture and hold the interest would be the first problem; to instruct so subtly that it would not be obvious, the second.

Although many savants hold that anything popular is of little value; there is no reason that anything popular and interesting cannot be also accurate and informative. To be popular, a thing must be human, and not abstract.

Whatever is thought of the movies, in story content and the like, usually the artistic background and costuming, are rather fine and true to the era represented. Visually, good taste in motion pictures is high.

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¹ Op. Cit. p. 12

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late into a half length motion picture scenario, an art playlet put on in a private progressive school, a conservative New England school system, a progressive private summer camp, a P. T. A. group, and even in a progressive school for delinquent girls.

The age group viewing this playlet varied from six to sixty, and the social background from the social register to the slums. About 1000 persons have seen the play, given five times.

There can be no attempt to show the statistical figures of these tryouts, because such means were not used. Broadway productions, with enormous amounts of money involved, can only be tried out and improved by criticism. (Of course, box office statistics can be used in professional dramatics). Variable factors of play production present enormous problems.

In an answer to the question, "If everyone appreciated Beauty, would it tend to cure unemployment?" Albert Edward Wiggam, Dr. Sc. said, "If everyone fully appreciated beauty so that they could not tolerate ugliness, it would employ vast numbers of people in beautifying our cities. Nothing in education is more important than teaching people to appreciate beauty."¹

The study of the effect of the arts on the development of personality has hardly been touched upon....."It cannot be claimed that any striking progress has been made, with the possible exception of work with very young children, in using the arts for their full value in promoting the growth of personality,"

¹ Wiggam's Column, Boston Daily Globe, Feb. 6, 1942.

says Dr. Ray Faulkner, noted art education expert.¹

.....

It is with the hope that this scenario may give pleasure and instruction to many, that this work is undertaken. If never produced, it will give the writer of the work a growth and insight into art situations not had before. Naturally, the problems are enormous, for it involves not only accurate scientific study, but creative work. The play must be not only rewritten and enlarged, but must be made into the scenario with its own peculiar technical language and meanings. "Hitch your wagon to a star", "Dare the impossible", might well be the slogans of a person starting this work, for there are few books to help.

As of today, John Dewey, progressive educator says: "...the image is the great instrument of instruction. What a child gets out of any subject presented to him is simply the images which he himself forms with regard to it."

The greatest danger in the too complete use of words alone, called verbalism, is that the images, if any, will be incorrect.

See a complete history of Visual Education in Ellis and "The Use of Motion Pictures in Education", Theo. Crowell, N. Y.

¹ Ray Faulkner and Helen Davis, "Teachers Enjoy the Arts", p.3 booklet American Council on Education, July, 1943.

The eye is considered the most retentive and observant of human sense organs. The earliest records are picture records as evidenced by cave paintings, and the sand paintings of present day aborigines. Realists have always believed that direct contact with nature and reality come first in importance.

Comenius, 1592-1671, introduced visual education, when he gave the world the first illustrated text book in his *Orbis Pictus*, or *The World Illustrated*. He believed that the child could not learn through words alone, but that the pictorial appeal of the artist should augment the text. His book was the most popular school book in Europe for a century.¹ Life magazine, today, follows the same trend, in appeal.

Pestalozzi, 1746-1827, and Rousseau 1712-1778, believed that children should live life by living experiences. Froebel 1782-1852, held that development of the senses of sight and touch were of importance, and used visual aids in his noted kindergarten.

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² John Dewey, "Education Today", p. 13, G.P. Putnam's Sons, N. Y., 1940.

It has been proven that verbalism exists even at college level; for, according to Hoban, Hoban, and Zisman, in "Visualizing The Curriculum",....."verbalism is not confined to college students, rural assessors, or small girls. It is prevalent wherever an abstraction is used without there being also a rich and varied background of concrete experience." ¹

While development of the moving picture is new, the idea behind it is old--: in 65 B. C. Lucretius in "Rerum Natura", wrote of "images that appear to move", while Ptolemy, the Greek philosopher, wrote a series of books on optics about 130 A. D. and spoke of the "persistence of vision". ²

With the invention of the photograph in 1822, there followed in rapid succession, the stereoscope and lantern slide. Horner's "Wheel of Life", and Sellar's "Kinematoscope", were steps to the complete motion picture.

Dr. Rowland Rogers, instructor in motion picture production at Columbia University, defines motion pictures as "a method of communicating thought by means of a series of photographs projected in rapid succession to simulate action."

Strangely enough, the first motion pictures were educational. Edward Muybridge, who had, in 1872, analysed movement in his connected series of pictures of a horse race, also made experiments at the University of Pennsylvania. The work was taken

¹ Hoban, Hoban and Zisman, "Visualizing The Curriculum", p. 3 Dryden Press, N. Y., 1937

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up by Dr. Marey, a Frenchman, who was both scientist and educator. Motion pictures of the habits of insects, fish and other creatures, as well as scientific phenomena, then made, are of interest even today. It was not until later that the motion picture invaded the field of entertainment.

An editorial appearing in the New York Times, July 5, 1921 on "Education and the Movies," makes the statement that:

At best the current history, science and travel that can be flashed upon the screen is a smattering. Really to understand such things require reading, study, laboratory demonstration. Princes have found that there is no royal road to knowledge, and Americans may as well learn that it had not come via the armchair. . . . Compared with the novel and the spoken drama, the moving picture story has certain obvious advantages. It is more swiftly graphic, more vivid and immediate in its appeal. But by the same token, its range in subject matter and characterization is narrower. It tends inevitably toward the familiar, the un-conventional, the stereotyped.

Dr. Charles F. Eliot, formerly president of Harvard University, appeared on record as being wholly in favor of the use of films in education, said, "Motion pictures are the only single means we have of making clear the processes of life and industry." Froebel based the theory of education on the basic principle of interest, and of course, there are few children in the schools today who are not interested in the "movies".¹

On the other hand, C. E. Turner, Mass. Institute of Technology, in an article "An Evaluation of Visual Education," writes as follows:

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CHAPTER III: ADVANTAGES AND DISADVANTAGES OF MOTION PICTURES

If "Seeing is believing", according to the ancient adage and we gain experience through the senses, there are those who are very much against the use of films as an educative force. It is only fair to present both sides of the picture before conclusions are drawn.

An editorial appearing in the New York Times, July 6, 1921 on "Education and the Movies," makes the statement that:

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An editorial appearing in the New York Times, July 8, 1921 on "Education and the Movies," makes the statement that:

At best the current history, science and travel that can be flashed upon the screen is a smattering. Heavily to understand such things requires reading, study, laboratory demonstration. Filmmakers have found that there is no royal road to knowledge, and Americans who are well aware that it can not come via the screen. . . . As compared with the novel and the spoken drama, the moving picture story has certain obvious advantages. It is more easily grasped, more vivid and immediate in its appeal. But by the same token, the range in subject matter and characterization is narrower. It tends inevitably toward the familiar, the un-conventional, the stereotyped.

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Seeing may do away with the necessity of doing; films amuse; they make education too easy. Motion pictures use so much fake photography the pupil will not believe anything he sees in a film, and---they cost too much.

*

From Life:

Motion pictures have revealed themselves the most effective carriers of idiocy that the civilized world has known. They have lurked near school houses and seduced the impressionable minds of the children. They have bought literature and converted it, by their own peculiar and esoteric magic, into rubbish.

Writing of historical films, U. S. Commissioner of Education Tigert said:

Some have objected that this (the historical film) will destroy the imagination of the children in school. Well, I think we have had too much imagination in history already. Certainly we can find other fields in which to permit the play of the imagination, and every thinking person will welcome the presentation of accurate knowledge in history through motion pictures and the substitution of reality for guesswork.

Mr. A. W. Abrams, chief of the Visual Instruction Division of the New York State Department of Education, 1923, and an authority on the use of the lantern slides; wrote to the authors Ellis and Thornborough:

....The distinctive place of the motion picture is in the field of entertainment, though it may have some supplementary educational value in showing processes when other related facts are known. There is no possible advantage to be derived from the motion picture for representing objects that are static, such as buildings, works of art, etc.....

The views of Mr. Abrams are sound in a sense, however, the intermingling of static and moving objects make the former more interesting. For actual cold study of objects, he is entirely correct. A building is more interesting if there are people

*As mentioned, all but noted facts are from book mentioned.

living in it. An object is more interesting if compared to a human being. The film, "Arts and Crafts of Mexico", (Erpi), would not be half so appealing if translated into film slides. In the film, one sees the actual processes of making pottery, weaving, and the like. It does not bother one to see the static objects exhibited for a moment as a result of the movements. It is always good teaching to have a unit of comparison in a picture. What is better than the artist's hands at work shaping a bowl or basket?

Too often has art teaching been a dead and static thing. The idea of art for use has still a long way to go. "Art is a way of living in a home," Melvin Haggerty's statement¹ gives a surprising view to those who only think of art in terms of a cold white Parthenon, ruined years ago. (The Parthenon was painted in bright colors which have long since disappeared!)

The idea that art is only for artists is very erroneous. Art is for all. Perhaps the noted Professor Cizek of Vienna who produced such remarkable work from children, expresses the idea very completely in saying; after being queried as to whether his pupils went into art as a profession: "Not as a rule. They go into all sorts of professions and trades. That's quite right---that's what I like. I like to think of Art coloring all departments of life rather than being a separate profession."²

¹ Melvin Haggerty, Op. cit. p. 4

² From "The Child As An Artist, Some Conversations With Professor Cizek", by F. M. W. 1921, The Art Alliance, N. Y.

One can only think of the enormous popularity of the extremely expensive volume, "A Treasury of Art Masterpieces" by Thomas Craven, to realize that people do like art, and are interested in color and beauty, and are willing to pay for it.

To utilize the dramatic instinct is an important point for each teacher. If the pupil cannot participate in the dramatics, he can, at least observe them. By preparing a film that would reach more than one age level or group, the art teacher would be fulfilling the teaching principle of Arthur W. Dow, Columbia University instructor, who said, "The true purpose of Art Teaching is the education of the whole people for appreciation." ^{1*}

What could be better than a film on history of Art to do so? For, says Edwin Avery Park, "It is the artist and his brother the artisan to whom we owe what we spiritually know of the succeeding manifestations of civilization upon our earth". ^{2*}

Too often, we think of art, music, drama and other subjects as separate, whereas we should think of them as a unit, intermingled. Where is a more complete mingling of the arts than in a dramatic production? "In life that is truly life, everything overlaps and merges", said John Dewey. ^{3*}

Of course, Thomas Edison, among others was too wildly enthusiastic about the use of motion pictures in education. His statement, in 1922, that in ten years the textbook as a prin-

1 2 3 * As quoted in the Frontispiece of Felix Payant's "Our Changing Art Education", Keramic Studio Pub. Co. Columbus, Ohio, 1936.

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 thusiastic about the use of motion pictures in education. His
 statement, in 1902, that in ten years the textbook as a prin-

³ P. 3. As quoted in the *Investigation of Public Schools*
 "Our Changing Art Education", Kenneth Stille Pab. Co. Columbus,
 Ohio, 1930.

cial medium of teaching would be as obsolete "as the horse and carriage are now.....there is not limit to the camera"¹, has not proven to be so. The film supplements the text and often stimulates interest in books that was not there before. A good teacher has to work as hard, if not harder, to use a film skillfully in teaching, than she did without films. The idea that films can replace teachers has proved to be ridiculous. Good teachers are needed as much, if not more, than ever before.

The efficient use of visual instruction today involves many problems that teachers have not had before. Visual instruction is still in its infancy, or at least, its adolescence; especially the use of the motion picture. "One of the great dangers which confronts visual instruction in classroom teaching is the confusion of entertainment with careful learning. It is regrettable that too frequently attempts are made to use such appealing visual devices as a substitute for, rather than as a supplement to, the oral and written methods of gaining knowledge." ²

The general effects of the historical teaching film are:

- I. The historical film gives life to the past by
 - a. Making historical characters come alive.
 - b. Giving a background for historical events.
 - c. Recreating atmosphere.
 - d. Portraying life in motion.
- II. It arouses interest and stimulates intellectual curiosity.
- III. It stimulates imagination.
- IV. It corrects, clarifies, and simplifies previous knowledge.
- V. It portrays incidental details not found in textbooks and often taken for granted by the teacher

¹ Hugh Weir. "What Edison Would Like To Do with the Movies", Colliers, 75: 20-28, February 21, 1925.

² Anna Verona Dorris, "Vis. Instr. In Public Schools", Ginn & Co. Boston, p. 5, 1928.

VI. It aids retention.

And:

VII. It forces children to find their own words to express opinions and describe scenes.

VIII. It gives pleasure to children, which should cause history to be more meaningful to them.

IX. The backward children seem to derive the most benefit from films, though certain groups of senior students seem to benefit equally.

X. The use of the film does not make the children mentally lazy.

*1

In acceptance of the fact that the cultural level of the motion picture is low, should a cultural film be an outstanding financial success, we would be deluged with films of this type. With the idea in mind that people will attend the motion pictures anyway, regardless of what they are, instead of fighting against that which is obvious and accepted, the sensible person will use trends to further his ends.

Robert Henri said: "We are not here to do what has already been done". 2*

George Cox said: "The ideal teacher is not a mistaken bigot. He realizes the necessity for modern mechanical development for mass production and labor saving devices; is aware of the futility of the desire to return to medieval crafts, and is too clear sighted to indulge in romantic make believe. In short, he is sensible of the limitations of art, yet believes that, like faith, it can move mountains." 3*

*1

Harry Arthur Wise, Ph.D. in his book, "Motion Pictures As An Aid In Teaching American History", p. 20, Yale University Press, New Haven, Conn. 1939.

2 3* Felix Payant's op. cit. Frontispiece.

CHAPTER IV: HISTORICAL AND CREATIVE RESEARCH

It is necessary to study historical and creative research methods in order to obtain best results from a study of this sort. The acceptance of the machine age and its peculiar methods and devices can only help the teacher of art. With the invention of oil painting during the Renaissance, many clung to the old, slow tempera style, or the fresco, (which had superseded the much slower mosaic centuries before). If one reasons that the machine can be our helper, instead of our master, progress can only be the result. For as A. Gordon Melvin said, "Never has the promise of leisure been so great. The arts of Greece were built on a slave-supported society. The arts of our modern world may equally be built on the slavery of machines. Leisure and rest, rest and leisure. Never has the world promised so much."¹

"I wish to write a history, not of wars, but of societies, and to ascertain how men lived in the interior of their families, and what were the arts which they commonly cultivated.... My object is the history of the human mind, and not a mere detail of petty facts; nor am I concerned with the history of great lords....; but I want to know what were the steps by which men passed from barbarism to civilization."

In regard to Voltaire, S. G. Tallentyre says, "Voltaire set an example which has been singularly little followed; he wrote facts more amusing than fiction."

¹ Henri Pirenne, "What Are Historians Trying To Do?" pp.435-436 in S. A. Rice editor's "Method in Social Science", University of Chicago, 1931.

² Frederick L. Whitney, "Elements of Research", p.189, Prentice Hall, N. Y. 1945.

³ From H. T. Buckle's "History of Civilization in England", London, J. M. Dent & Co. 1901.

⁴ Op. cit. Frontispiece. "Life of Voltaire", p. 568, J. Putnam's Sons, N. Y.

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Professor Henri Pirenne of the French Commission Royale d'Histoire decided that true history deals both with the exceptionally unusual and with unfolding progress, each giving the meaning of social relationships.¹

Frederick L. Whitney says:

"The important function of history is its role in this total attack on present social problems. It is history as method that is crucial, and to be fruitful, this method should be that of true reflective thinking".²

Voltaire gave the best interpretation of writing history when he said:

"I wish to write a history, not of wars, but of society; and to ascertain how men lived in the interior of their families, and what were the arts which they commonly cultivated....My object is the history of the human mind, and not a mere detail of petty facts; nor am I concerned with the history of great lords....; but I want to know what were the steps by which men passed from barbarism to civilization."³

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⁴ S. G. Tallentyre, "The Life of Voltaire", p. 568, G. Putnam's Sons, N. Y.

How John Dewey feels about art is revealed in the statement:

".....art, the mode of activity that is charged with meanings capable of immediately enjoyed possession, is the complete culmination of nature, and that science is properly a handmaiden that conducts natural events to this happy issue."

The drama is closer to objectivity than is poetry. The graduate master's study of Elizabeth Nixon states---:

"The avowed purpose of this piece of research is to obtain the most sympathetic and psychological interpretation of the Meeker Massacre through an attempted analysis of the characters and motives of its participants---those in whom the clash of these very elements of character and motives moved as inevitably toward the tragic denouement as does any Greek tragedy. To do this, the greatest emphasis has been put upon the study of the primary source material, the correlation of which the following chapters will attempt to accomplish as a basis for the ultimate dramatic version."

Thus, in creative research, the effort, initially, is based on thorough knowledge of facts. The objective of the creative type research is universally accepted as Beauty, and at the same time Truth.

Keats recognized this in the poem:

"Beauty is truth, truth beauty--that is all
Ye know on earth, and all ye need to know."

Criteria for sufficiently good creative research to bring esteem, in addition to the usual attitudes and methods of all reflective thinking,:

"include a strong pervasive and a continuous feeling tone, an objective product constantly present, an explicit

¹ John Dewey, "Experience and Nature", Chap. IX. Open Court Publishing Co., 1925.

² E. Nixon, "The Meeker Massacre", p. 5, Colorado State College of Education, 1935. Unpublished Thesis.

approach to experience, as well as an implicit understanding, truth in the form of beauty as an objective, the satisfaction of personally held aesthetic standards, a basic aesthetic philosophy, the stylistic attitude in analysis of environment, as well as a more and more (purposeful) invention, as the concrete end of a category of objectivity is approached".¹

A SCORE CARD FOR THE CREATIVE TYPE OF RESEARCH^{1*}

Criteria	Scales		
	Low	Medium	High
1	2	3	4
1. Beauty as an objective.....	6.0	7.0	8.2
2. Objective product.....	5.0	6.1	7.0
3. Feeling tone.....	4.7	5.8	6.3
4. Reflective thinking.....	4.5	4.9	5.8
5. Personal aesthetic standards....	4.0	4.5	5.2
6. Basic aesthetic philosophy.....	3.5	4.0	4.8
7. Implicit approach to experience.	2.9	3.4	4.2
8. Explicit approach to experience.	2.4	3.0	3.7
9. Stylistic approach.....	1.5	2.1	3.0
10. Telic invention.....	1.0	1.4	1.8

Perfect score (total).....'50.0

This is only a suggested score card and could be enlarged or expanded by a group to fit their particular needs.

John Galsworthy sums it up by saying, "If life seems hard at times, it is not that it is difficult, but that it lacks beauty."²

¹ Frederick L. Whitney, Op. cit. p. 336, ^{1*} Whitney, Ibid. p. 330

² Felix Payant's, Op. cit. Frontispiece.

Steps to use in planning this specific thesis:

1. A teacher of experience should have a few original observations of her own. Before studying too much what others have done, in anything creative, she should express herself, first, before the originality is lost.
 - a. Then comes the examination and summary of that which has been done in the field, if anything.
 - b. Find out what makes some things interesting, and others not.
 - c. Decide what is the best approach.
 - d. Analyse successes and failures in instrument by remembered criticisms.

Procedure:

- a. Going over playlet, setting down corrections.
- b. Writing instrument in play form.
- c. Studying technique of scenario writing.
- d. Translating play from itself to a scenario.
- e. Criticism by self and others.
- f. Putting it on, if that is ever possible.

Facts needed:

- a. More complete stories of characters and eras of art than exist in the average histories of art must be found and studied.
- b. Dramatic composition must be restudied.
- c. For the rewriting of the initial playlet, lyric or poetry writing must be studied, for that was criticized.
- d. How to write a scenario must be studied.

CHAPTER V: ANALYSIS AND HISTORY OF THE CREATIVE INSTRUMENT

The nucleus of the proposed motion picture scenario, is a tiny, original, ten minute art playlet written in rhyme, to teach the principles of art. It was called "Beauty And The Beast", and was based on the idea that with Disorder (the Beast), one cannot have Beauty. The struggle between the two with the aid of their helpers, furnished the basis of the plot. This was first given with puppets, made in the arts and crafts department of Camp Kehonka, Wolfeboro, N. H. It furnished part of the entertainment for one evening in camp, in 1928.

The observers appeared to enjoy the "show", but due to the abstract quality of the plot, it was hard for some to understand. Only the very young, who were quite devoted to fairy stories, and used to princesses and ogres, accepted it wholeheartedly. Then too, children like the abstract better than do their practical elders, even if they do not understand the meaning behind situations. Some of the counsellors, who were college graduates, said that the idea was too intellectual and abstract. But it was "pretty" they said.

In the same form, the play was put on in the Gordon School, Providence, R. I., a private progressive day school. It was a unit of work in the eighth grade (all girls). They made the costumes for themselves, as well as the scenery, and gave the play at a school assembly. The little children loved it, all thought it "lovely", but again, the teachers said it was hard to understand. (An indirect criticism was that the girls spent too much time making the costumes that they might have used in drawing and painting). This was in 1929, and the name had been

changed to the "Triumph of Beauty". The principal of the school, usually undemonstrative, was quite enthusiastic about it.

After a course in playwriting was taken, the play was rewritten and enlarged in an attempt to "bring it down to earth". The original playlet was used, this time, to tell a story to a rebellious sixth grader in the art class, when he asked, "What good is drawing?" (Self criticism: Art is not drawing only.) The rather poor new title, "The Little Boy Who Wouldn't Draw", put too much emphasis on this type of art endeavor, a factor which modern educators are trying to avoid; the poetic rhythm in the original playlet was criticised as being poor, although the ideas were considered distinguished. This criticism came from an authority on writing.

The rewritten play was given to all of the Billerica (Mass.) public school elementary grade children, in 1934. It was repeated two nights later to some of their parents at a P. T. A. meeting. Although the play had been made more concrete, according to criticism, it still was a little hard to understand.

In 1939, the play was read to a senior group of girls at Bridgewater State Teacher's College, who were asked to give criticisms. An adverse criticism came from a girl who was extremely addicted to Modern Art. She said that the idea of Beauty in Art was very old fashioned.

In 1941, a playlet in rhyme, similar in theme to the earliest form of the play, was given at an entertainment by Pratt Home, Lone Lane School, (Female Juvenile Delinquents), Middletown, Conn. Because of its refinement, the woman head of behavior and

student government, appeared extremely enthusiastic about it. The girls, however, grumbled that it was "kiddish", and "babyish", especially those who took part in it. All admitted that it was "pretty".

Analysis of Favorable Criticism.

1. Was attractive in color, settings, and art forms.
2. Had uplifting elements in view of behavior and adaptation to everyday life.
3. Had originality and good thought behind it.
4. Was somewhat entertaining in spite of abstract elements.

Analysis of Unfavorable Criticism.

1. Too abstract, or out of the realm of the average person's experience.
2. Rhythm of poetry poor; although idea good.
3. Idea of Beauty old fashioned?
4. Too much time taken away from usual studies?
5. Too childish (Beauty sequence).
6. When emphasis was put on drawing and production, the idea was against principles of good art teaching.
(Self Criticism)
7. In rewritten play, emphasis was on a rather old-fashioned type of discipline, (Self Criticism).

Proposed plan to enlarge and improve into scenario:

1. Paleolithic Man in his cave and reasons for drawing and painting the wonderful animal pictures.
2. Life in the palace of King Minos, Knossos, Crete. The myth of Theseus and Ariadne, and the Minotaur; which may have been founded in fact, the basis of an appealing romance. (Not so informal as is the usual moving picture romance.
3. Ikhnaton and his family breaking all precedents in behavior and art at Armarna, Egypt.
4. The rearing of a French Gothic Cathedral, a social problem.
5. Leonardo and Mona Lisa, and plans for the first airplane.
6. A day with Maria Martinez, famous potter of the southwest.
7. Looking down on Modern Art from the Rockefeller Center roof.

Planned Emphasis on Certain Points.

1. In the first section of the scenario (the schoolroom) the pupils will be creating rather than imitating.
2. The teacher works along with them, but they are not copying her work.
3. They work in time to music (a modern feature).
4. When the boy creates a disturbance, the teacher's emphasis is that he is not cooperating, rather than using a vindictive, punishing attitude.
5. The teacher talks to him calmly. It is through quiet reasoning that she expects to change his attitude and bring home her facts.
6. The cave incident has humor to gain the attention.
7. The Cretan art episode is romantic and exciting (with Art used as a background).
8. The Egyptian episode is idealistic and lyrical, with much emphasis on Beauty.
9. The Gothic episode emphasizes the splendid cooperative spirit, brought about by the inspiring religious fervor, found in medieval times; especially in the building of Chartres.
10. Leonardo da Vinci's episode brings out the all round quality of the Renaissance artist. How a great artist did not feel too good to paint stage scenery, design plumbing, decorate for parties, as well as inventing war machinery; along with painting the "Last Supper", "Mona Lisa", and other finished and unfinished masterpieces.
11. Beauty Ballet, a fantasy, should be more understandable in this form. Still symbolic, but more lively; less wordy.
12. The native American artist shown in her natural habitat. The idea that there is nothing new under the sun brought out.
13. The most original American buildings shown.
14. When the boy points out that the atomic bomb may blow us up so why try, the teacher points out that fear is universal.
15. Point is made that art is not just portraits, etc. but cooking or any skill brought out. Pride in, and losing oneself in work, the only happiness.
16. Boy's half apology that he didn't mean to hit teacher with paper airplane, brings "lecture" to close; they exit--friends.

Naturally, there has been much study of art history to produce this scenario. LISTEN WHILE I TELL YOU

places where direct quotations from books because they give the mood or the key to the action, there is no cutting in this work, for obvious reasons.

Here are a few of the sources of the history:

Cave art: Helen Gardner, "Art Through The Ages", Harcourt Brace Co., N. Y. 1926.
James Breasted, "Ancient Times", Mac and Co. Boston, 1914.

Cretan
Episodes: Gardner Op. cit., Breasted Op. cit.

Egyptian
Era: Wm. Stevenson Smith, Ph. D. "Ancient Egypt", Museum of Fine Arts, Boston 1948. Breasted's "Ancient Times", and "History of Egypt", Harcourt's, 1924.

Gothic:
Gardner, Op. cit. Hendrik Willem Van Loon, "The Area", Simon and Schuster, 1937. (N. Y.) Kimball and McGill, "History of Architecture", Harper and Brothers, N. Y. 1917. John Henry Parker, C. E. "Gothic Architecture", Parker and Co., London 1896.

da Vinci: Vasari, (L. H. Seeley) "Stories of the Italian Artists", Dood Ward and Co. N. Y. 1935.
Antonius Vallery, "Leonardo da Vinci", Viking Press, N. Y. 1938.
Donald Culross Peattie, "Leonardo da Vinci", (The First Modern), Condensed from the Catholic World, by the Reader's Digest, May, 1946. p. 63.
Gardner and Van Loon, Op. cit. (2).

Beauty
Ballet: Based primarily on "Art Analysis lectures" by Miss Helen Cleaves of the Boston School Dept.

This scenario has been registered and notarized as being the creation of its owner. No part or parts of it may be reproduced without permission of the writer.

Ruth Benedict, "Patterns of Culture", Pelican Books, Penguin Books, N. Y. 1934, 1946.
Laura Gilpin, "The Peaches", Hastings House, N. Y. 1941.

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- Cave era: Helen Gardner, "Art Through The Ages", Harcourt Brace Co., N. Y. 1936.
James Breasted, "Ancient Times", Ginn and Co. Boston, 1944.
- Cretan Episode: Gardner Op. cit., Breasted Op. cit.
- Egyptian Era: Wm. Stevenson Smith, Ph. D. "Ancient Egypt", Museum of Fine Arts, Boston 1946. Breasted, "Ancient Times", and "History of Egypt", Scribner's. 1924.
- Gothic: Gardner, Op. cit. Hendrik Willem VanLoon, "The Arts", Simon and Schuster, 1937, (N. Y.) Kimball and Edgell, "History of Architecture", Harper and Brothers, N. Y. 1917. John Henry Parker, C. B. "Gothic Architecture", Parker and Co., London 1884.
- da Vinci: Vasari, (E. L. Seeley) "Stories of the Italian Artists", Dodd Mead and Co. N. Y. 1925.
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Gardner and Van Loon, Op. cit.(s).
- Beauty Ballet: Based primarily on "Art Analysis lectures" by Miss Helen Cleaves of the Boston School Dept.
- Indian Life: Based largely on lectures in the College of Liberal Arts by Professor Wyman, also: Ruth Benedict, "Patterns of Culture", Pelican Books, Penguin Books, N. Y. 1934, 1946.
Laura Gilpin, "The Pueblos", Hastings House, N. Y. 1941.

LISTEN WHILE I TELL YOU

FADE IN:

1. DIM LONG SHOT---PARTHENON AT ATHENS---EXT. DAY (STOCK SHOT)
Over it the superimposed title:

"In every age---Art has been produced
 with great sacrifice and struggle.
 Even today, unsung heroines carry on its
 Message with difficulty."

LAP DISSOLVE TO:

2. EXT. OF SCHOOLHOUSE--EXT. DAY

After the title disappears, we stay for a minute on a shot of
 a typical public school, with the American flag waving on its
 staff above the front door. Music of Naila Intermezzo is heard.

DISSOLVE TO:

3. ART CLASS IN SCHOOL--INT. DAY

In the room, Miss Lawton is busily instructing the pupils via the
 the latest progressive methods. Although she is making a design
 herself in time to the music being played, they do not copy her
 work, but do their own. At every beat of the music, they make
 a mark on the paper. All are different. They nod their heads to
 the music and are quite cooperative, save one. The boy, Jimmy
 is bored and slightly irritated. He yawns and puts down his
 paint brush. CAMERA HAS PANNED AROUND TO SHOW THE ACTION

MISS LAWTON: We must try to have our designs fill the spaces
 nicely.

CUT TO:

4. CLOSE SHOT---Jimmy making a paper airplane and throwing it.

CUT TO:

5. MED. SHOT--AIRPLANE HITTING AIR CURRENT

CUT TO:

6. MED. CLOSE SHOT--MISS LAWTON being accidentally hit by the
 airplane on the back of the head. She picks it up and turns.
 She stands there and is obviously counting up to ten to control
 her emotions. In direct contrast to the struggle comes her
 voice, pleasant and calm.

MISS LAWTON: Is it being helpful and cooperative to so im-
 politely throw things? I must ask the person who did this
 to stay after class to talk with me. A bell is heard, and
 the pupils file out save Jimmy, who is apparently honest
 if lively and full of pep.

CUT TO:

MED. SHOT--MISS LAWTON AND JIMMY

As Miss Lawton picks up his work and examines it, she shakes her
 head.

MISS LAWTON: I was afraid that you wouldn't have accomplished
 much compared to the others. James, I like you very much,
 but you waste a great deal of time, and that of the class.
 Why do you do this?

JIMMY: What good is this stuff? I can't see any use for it.

MISS LAWTON: Do you see Alice's paper over there? This is the way I see it used in my mind. Points to a pattern.

Through her words, we

DISSOLVE TO:

8. MED. SHOT--BEDROOM WITH WALLPAPER IDENTICAL TO PATTERN--INT. DAY
CUT BACK TO:

9. MED. SHOT--MISS LAWTON AND JIMMY BY HIS DESK

MISS LAWTON, going over the paintings which she has stacked on Jimmy's desk: And this one is suitable for cretonne.

DISSOLVE TO:

10. MED. SHOT--WINDOW AND CHAIR OF CRETONNE SAME AS DRAWING---
INT. DAY.

CUT BACK TO:

11. MED. SHOT--MISS LAWTON AND JIMMY

MISS LAWTON, shuffling paintings again: And this I see---

Through her words, we

12. MED. SHOT---ATTRACTIVE GIRL ON STREET---WALKING--EXT. DAY

Walking naturally, not posing, she wears a print similar to one referred to.

CUT BACK TO:

13. MED. SHOT--JIMMY AND MISS LAWTON

JIMMY: Aw, that's all right for girls, but I like airplanes, automobiles and stream-lined trains.

MISS LAWTON: Do you realize, Jimmy, that even they must be drawn first? They are designed; then each little part is drawn mechanically to scale...

DISSOLVE TO:

14. CLOSE SHOT--STREAMLINED TRAIN SKETCH---HANDS OF ARTIST
DRAWING

DISSOLVE TO:

15. CLOSE SHOT--MECHANICAL DRAWING OF SAME ON BOARD--HANDS OF
ARTIST DRAWING

CUT TO:

16. CLOSE SHOT--MECHANICAL DRAWING OF SAME ON BOARD--DIFFERENT
DETAILS SHOWN---HANDS OF ARTIST DRAWING

CUT TO:

17. CLOSE SHOT--MECHANICAL DRAWING OF SAME ON BOARD--OTHER
DETAILS SHOWN---HANDS OF ARTIST DRAWING

DISSOLVE TO:

18. LONG SHOT--STREAMLINER SPEEDING ALONG--EXT. DAY (STOCK SHOT)

CUT BACK TO:

19. JIMMY AND MISS LAWTON MED. SHOT---

JIMMY, grudgingly: Well, that's kinda interesting, but--

MISS LAWTON: Listen Jimmy, listen while I tell you of the way men have used art to make them happy, to get what they wanted out of life....Listen.....

FADE OUT

FADE IN:

20. MED. SHOT--INT. OF CAVE--SENOR DE SANTUOLA AND SEVEN YEAR OLD
DAUGHTER

Over it the superimposed title:

In 1879 Senor de Santuola and his seven year old daughter are in a cave on his estate at Altimira, Spain. The Senor looks for deposits for quarrying, while his daughter plays and....suddenly

FADE OUT TITLE

LITTLE GIRL, running from the back of the cave to foreground, very excited: O padre mio, there are pictures of beasts in the cave!

DE SANTUOLA: Rising up from stooping over the floor of the cave. He speaks in the manner of a fond parent who is pooh poohing an extravagant notion of his young one: Non-sense dear! Run away and play, I am busy. He smiles and starts back to his task.

LITTLE GIRL: But I have really seen pictures of bulls. She nods her head emphatically.

DE SANTUOLA: Oh, indeed, then our new herdsman has been trying to draw some of our cattle.

LITTLE GIRL: No, they are not like ours. They have great humps on their backs. She motions the shape with her hands.

DE SANTUOLA: Humps on their backs! He looks surprised. To himself: Dios mio, what does the child mean? Then to her: Show me dear. Picking up the lamp, CAMERA TRUCKS ALONG WITH THEM TO BACK OF CAVE. MED. CLOSE SHOT---Child points upward and de Santuola lifts his eyes to the roof which is almost low enough to be touched. His eyes widen--he is amazed! The two stand transfixed, staring at the roof.

DISSOLVE TO:

21. CLOSE SHOT---ROOF WITH ITS BREATH TAKING PANORAMA OF BULLS; BOAR ETC.

FADE OUT

FADE IN:

22. MED. SHOT--THE CAVE

In upper left the words: 17,000 years ago

LAP DISSOLVE TO:

23. MED. SHOT--- REAR OF CAVE WITH CAVE ARTIST BUSILY PAINTING ON ROOF

Near him stands a cave woman and two children watching. A stone lamp with a moss wick burns fat. A large flat bone is his palette, and his brushes were made somewhat like ours today, except with no metal

CAVE WOMAN: Why do you stay home and paint all day? Why don't you go out hunting like all the other men? In a few days we will have nothing to eat.

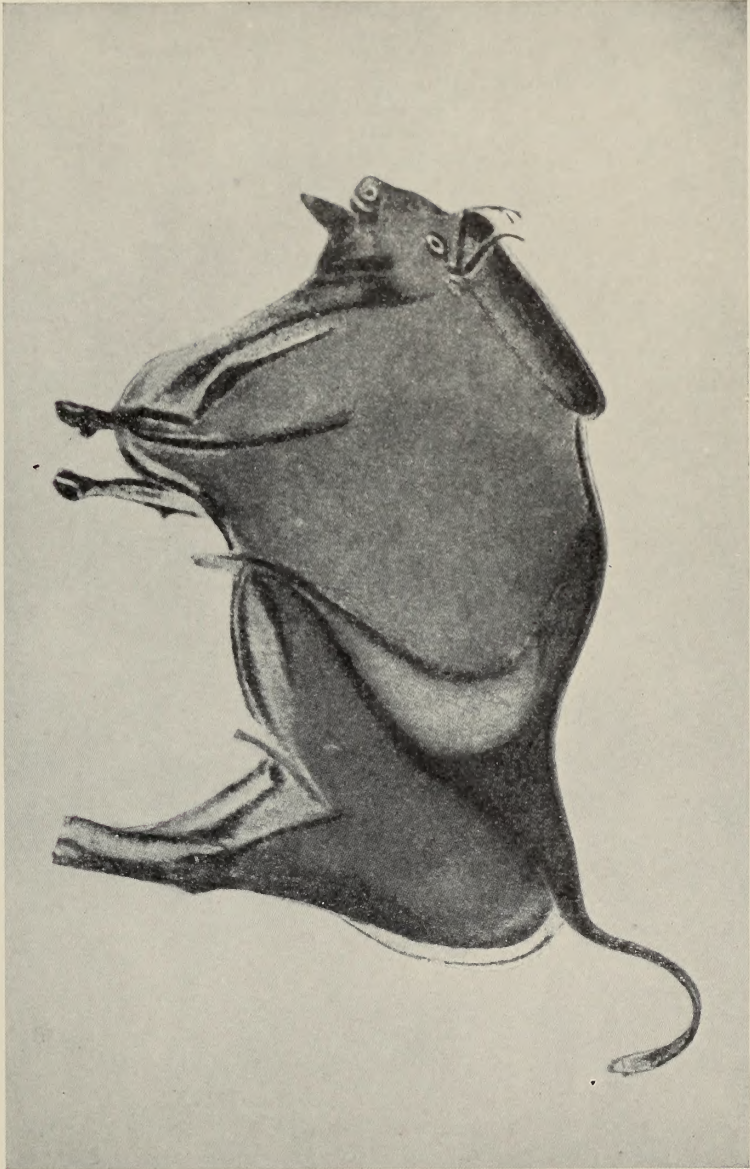
CAVE MAN: Do not worry, we will have plenty to eat when I get these bison done.

LITTLE CAVE GIRL: Mamma, I'm hungry. She starts crying.

CAVE WOMAN: There, you see? Olah's hungry. It's a fine man who won't feed his own children. She sniffs disgustedly.

CAVE MAN: A man can't get any cooperation! How can I get this done if you don't stop nagging? He glares angrily.

CAVE WOMAN: What's the point of doing it, where does it get you?



THE UNIVERSITY PRINTS
BOSTON

BISON: POLYCHROME PAINTING
Cave, Altamira, Spain

MIDDLE MAGDALENIAN

CAVE MAN: Throwing down his palette and brushes: If you'll leave me alone, I'll tell you. By painting these animals I expect to gain power over them. Then, when I go out hunting, they will drop beneath my spear, willingly; and I will have all of them I want.

CAVE WOMAN: Sounds funny. Doubtfully. Where'd you get the idea?

CAVE MAN: All the fellows are doing it. Then enthusiastically picking up his materials, he starts to work. Wife looks flabbergasted.

DISSOLVE TO:

24. MED. SHOT--FOREST--CAVEMEN HUNTING BUFFALO--EXT. DAY.

Buffalo races across scene, a spear hits him and he is down.

Cavemen crowd around to see whose spear has killed the beast.

By its markings it proves to be that of our friend the cave artist, who claims it.

CUT TO:

25. SERIES OF MONTAGE SHOTS

Showing hunting of boar, bison, etc. during the day. Our cave artist brings down the most animals.

CUT TO:

26. MED. SHOT--CAVE ARTIST--OTHER CAVE MEN IN CLEARING--EXT. DAY

Old Graybeard takes cave artist's arm and holding it high, says:

OLD GRAYBEARD: This artist is the winner.

CUT BACK TO:

27. MED. SHOT--CAVE--ARTIST, WIFE AND CHILDREN

Artist swaggers proudly over his lion's share of the carcasses of animals. His wife looks surprised, purses up her lips, and shakes her head from side to side.

CAVE ARTIST: Well, wife, what did I tell you?

WIFE: skeptically: There must be something in it, but I can't see what it is. Shaking her head dubiously.

Through her words, we

CUT BACK TO:

28. MED. SHOT--SCHOOLROOM WITH MISS LAWTON AND JIMMY.

MISS LAWTON: So you see, Jimmy, man first used art as a sort of religion to get what he wanted from life. This was before he even cooked his food, wrote, or even planted seeds or did farming. So art came first.

JIMMY: Do you mean to say that he killed so many animals because he painted them first?

MISS LAWTON: It gave him self-confidence to paint them. Miracles are possible if you have faith. He was so sure that it made his hand steady. You know, drawing trains the eye as well as the hand.

JIMMY: Well, after all, I don't like hunting.

MISS LAWTON: Giving an almost hopeless shrug. Let's go to about 1500 years before Christ to the Island of Crete, near Greece. There was a King called Minos who had a palace at Knossos.....

DISSOLVE TO:

29. LONG SHOT--PALACE OF MINOS FROM SEA

A sea gull flies lazily across the scene.



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SCENE FROM A BULL FIGHT (REPLICA)
MUSEUM, CANDIA
LATE MINOAN II

DISSOLVE TO:

30. MED. SHOT--LOOKING DOWN ON NORTH ENTRANCE PASSAGE WITH SENTRIES AND PASSERSBY

CUT TO:

31. MED. SHOT--A ROOM IN THE PALACE--A GROUP OF YOUNG LADIES

CUT TO:

32. MED. CLOSE SHOT--PRINCESS ARIADNE SURROUNDED BY HER HAND-MAIDENS

ARIADNE, leaning back on her couch: I wish father wouldn't be so revengeful against all Athens. It makes me sick that fourteen young people are coming tomorrow to be fed to the Minotaur.

HANDMAIDEN: Yes, but they murdered your brother.

ARIADNE: The ones being sent didn't. That's the way those things always are. The innocent suffer for the guilty.

SECOND HANDMAIDEN: I don't like the idea behind it, but it does make a lot of excitement.

ARIADNE: Scornfully: I think there is more fun at a boxing match and nobody gets killed. Even at a bull fight, a person has a fighting chance. These people have none.

FIRST HANDMAIDEN---Enthusiastically: Have you seen the new frescoes of bull fighting and boxing matches being done downstairs? Let's go down and see them, and stop thinking about gloomy things. They rise and like all young women chatter and talk gaily as they go out.

DISSOLVE TO:

33. ROOM WITH FRESCOES---MED. LONG SHOT--ARIADNE AND HANDMAIDENS WATCH ARTIST PAINTING "AUDIENCE" PICTURE.

The gossiping ladies in the foreground become confused with the gossiping girls--they are intermingled: except for the sound of their gossiping, one would think they were in the picture. Suddenly, they start moving.

FADE OUT

FADE IN:

34. MED. SHOT--THESEUS PRINCE OF ATHENS AND THIRTEEN HOSTAGES. On ship coming from Athens. No set is visible except the lower part of the black sail and mast. The young people sing plaintively and the black sail gives the mood of the setting.

THESEUS--forcing a smile: I feel that we will kill the Minotaur on this trip to Crete. Then we will be free of this horrible thing.

YOUNG MAN: If I had been you, I would never have come.

YOUNG WOMAN: Nor, would I, seeing that, as the Prince of Athens you did not have to.

THESEUS: I felt it my duty. Earnestly: Someone much cleverer than we have been in the past must kill this monster. Someone must find his way in and out of the Labyrinth.

FADE OUT

FADE IN:

35. FULL SHOT---KING MINOS, PRIME MINISTER AND ARIADNE IN THRONE ROOM

The King lifts his hand, an imperious gesture

KING MINOS: Have the Athenian prisoners brought in.

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WOMAN CARRYING A CASKET
NATIONAL MUSEUM, ATHENS
LATE MINOAN III

CUT TO:

36. LONG SHOT--ACROSS THE THRONE ROOM

CHAMBERLAIN--Entering: leading seven maidens and seven young men: Prince Theseus of Athens and party.

The group advances. The CAMERA CRANES BACK OVER THE THRONE to bring Minos, Ariadne, and Prime Minister into the immediate foreground. The group stops before the throne steps. The King addresses Theseus who is first.

MINOS: How is it that your father sends his only son as a hostage?

THESEUS: I feel it is only fair that I take the same chances as my father's subjects.

CUT TO:

37. CLOSE SHOT---ARIADNE---

Looking at Theseus with much interest.

ARIADNE: Father, hasn't this gone on long enough? Pleading: What good is it going to do to keep this up?

CUT TO:

38. CLOSE MED. SHOT---MINOS AND ARIADNE

MINOS: Ariadne, I am determined that this will go through. The treacherous murder of your brother will be repaid. To the chamberlain: Take them away to the dungeons.

CUT TO:

39. MED. SHOT--GROUP AT THE THRONE

Ariadne and Theseus look at each other before Theseus turns away and follows the rest.

DISSOLVE TO:

40. MED. SHOT--CORRIDOR SIDE SHOT--INT. NIGHT.

Ariadne and a maid steal out of a door which is guarded. CAMERA TRUCKS ALONG WITH THEM. They reach a door with a guard before it. Ariadne commands the guard to step aside which he does. They enter Theseus' cell. Theseus sits on a cot, but springs to his feet as they enter.

CUT TO:

41. MED. SHOT--THESEUS' CELL.

ARIADNE: Excuse my coming here, but I cannot see this going on, I had to come and talk with you.

THESEUS: Somehow, I am going to kill the beast, the Minotaur.

ARIADNE---earnestly: Then I will help you, for otherwise the Minotaur will kill you.

THESEUS: I'd hate to have you get into any trouble.

ARIADNE: I might have to run away, for father's anger is great.

THESEUS---eagerly: Come to Athens with us! Then, soberly as if with an afterthought: That is, if we are successful.

ARIADNE---with determination: We will be successful. I will get you a sword and let you into the Labyrinth with a piece of thread.....

DISSOLVE TO:

42. MED. SHOT--DOORWAY---THESEUS AND ARIADNE CREEPING OUT

They creep up behind guard, throwing a large cloth over his head. Theseus overpowers him and places him in the cell that he has just left. They tiptoe away quietly, with the guard's sword.

CAMERA TRUCKS ALONG WITH THEM

CUT TO:

43. MED. SHOT--- EXTRANCE TO LABYRINTH--A MAZE--EXT. DAWN
Theseus has the guard's sword while Ariadne clutches a ball of string.

ARIADNE: It is said that the Minotaur sleeps greatly just before sunrise. It may be that you can catch him unaware because of this. Oh, my friend, do be careful!

THESEUS: Something tells me that I am going to be all right.

ARIADNE: Take hold of this string. She points, directing him: Take two turns to the right and one to the left....
They smile hopefully and sadly, then Theseus turns resolutely and goes into the entrance.

DISSOLVE TO:

44. CLOSE SHOT--THESEUS ADVANCING INTO THE LABYRINTH
There is a sound of great snoring.

CUT TO:

45. MED. SHOT--THESEUS STILL ADVANCING, DRAGGING THE STRING BEHIND HIM

The snoring gets louder.

CUT TO:

46. MED. SHOT---THESEUS ADVANCING TOWARD AN OPENING
The snoring is tremendous.

CUT TO:

47. CLOSE SHOT--ARIADNE BY THE ENTRANCE LETTING OUT STRING
She looks worried and sad, then jumps at a roar from inside.

CUT TO:

48. MED. SHOT--THESEUS AND MINOTAUR

Minotaur lashes out at Theseus, Theseus strikes him with the sword
There is a dreadful clash. It looks as if Theseus was going to be beaten.

CUT TO:

49. CLOSE SHOT--ARIADNE

Clutching the ball of twine and looking distressed.

CUT TO:

50. MED. SHOT--THESEUS AND MINOTAUR

Minotaur lashes out at Theseus as the struggle continues. Theseus trips and falls. Minotaur creeps upon him. Just as it looks as if it was all over, Theseus stumbles to his feet and the fight goes on. Suddenly Theseus strikes the Minotaur on a vulnerable spot on the head and he is down. Theseus finishes him off.

CUT BACK TO:

51. CLOSE SHOT--ARIADNE

Bending her head sorrowfully, she has apparently given up hope. Suddenly there is a tug on the string. She starts in surprise, looks at the ball of string with a smile, and quickly starts winding it.

DISSOLVE TO:

52. MED. SHOT--BACK ON SHIP--GROUP--THESEUS AND ARIADNE--EXT. DAY
They sing happily in contrast to the way they sang on the trip to the island.

CUT TO:

53. CLOSE SHOT--ARIADNE AND THESEUS--EXT. DAY

She looks back rather wistfully toward her old home.

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HEAD OF QUEEN NOFRETETE
Museum, Berlin

XVIII DYNASTY

THE UNIVERSITY PRINTS
BOSTON

ARIADNE: I suppose father will be dreadfully angry at what I've done. But I just couldn't see you killed by the Minotaur.

THESEUS: All Athens will be grateful to you. Then intimately: And I am going to spend my life showing you how grateful I am.

They look at each other eloquently.

ARIADNE: It was such a beautiful palace with all of its bright paintings. Wistfully.

THESEUS: The art in Athens isn't so bad. Then prophetically, Someday, I know it will be the greatest in the world... ..

They smile at each other.

*Art used in this episode as a background.

Fade out

FADE IN:

We hear Miss Lawton's voice, but do not see her---

MISS LAWTON: And two hundred years later in Egypt, a king became tired of the worship of many gods and the stiff, conventional behavior, and ways of life.....

Through her words, we

FADE IN:

54. MED. SHOT--SCULPTOR'S STUDIO AT ARMARNA--INT. DAY

Queen Nofretete posing for the famous Bust to the court sculptor. Her husband, King Ikhnaton sits idly by, watching and admiring his beautiful wife.

IKHNATON: The priests at Thebes are very angry that I have destroyed the images of the gods.

NOFRETETE: But they do not dare to do anything about it. After all, you are King of all Egypt.

IKHNATON: But your slave. Smiling at her fondly.

CUT TO:

55. CLOSE SHOT--IKHNATON

IKHNATON: I have finished the hymn to all powerful Aton at last: here it is.

The Splendor Of Aton.

Thy dawning is beautiful in the horizon of heaven,
O living Aton, Beginning of life!

When thou risest in the eastern horizon of heaven,
Thou fillest every land with thy beauty;

Through his words, we

56, LONG SHOT OF BEAUTIFUL EGYPTIAN LANDSCAPE WITH NILE AND PALM TREES WITH PYRAMIDS---SUN IS RISING IN EAST

For thou are beautiful, great, glittering, high above
the earth;
Thy rays, they encompass the lands, even all thou has
made.

.....
How manifold are all thy works!
They are hidden from before us,
O thou sole god, whose powers no other possesseth.
Thou didst create the earth according to thy desire,
While thou wast alone:



UNIVERSITY PRINTS, BOSTON

PRESENTATION OF TRIBUTE TO TUTENKHAMON
TOMB OF HUY, THEBES
XVIII DYNASTY

Thou didst create the earth according to thy desire,
 While thou wast alone:
 Men, all cattle large and small,
 All that are upon the earth,
 That fly with their wings,
 The countries of Syria and Nubia,
 The land of Egypt.
 Thou settest every man in his place,
 Thou suppliest their necessities."

At the next to the last line, slowly

DISSOLVE BACK TO:

57. CLOSE SHOT---NOFRETETE LISTENING TO IKNATON WITH A RAPT LOOK
 ON HER FACE

DISSOLVE TO:

58. CLOSE SHOT---PORTRAIT BUST OF NOFRETETE IN IDENTICAL POSITION
Sculptor's hands putting finishing touches on it.

, FADE OUT

FADE IN:

59. MED. SHOT --IKNATON IN HIS CARRYING CHAIR BORNE ON THE
 SHOULDERS OF SINGING SLAVES; CAMERA TRUCKS WITH THEM--EXT. DAY
They enter the palace gate and into the garden. His wife advances
to greet him, fondly. CAMERA AT MED. CLOSE SHOT

CUT TO:

60. CLOSE SHOT--IKNATON AND NOFRETETE--EXT. DAY

IKNATON: Today, wife, I have an idea on the way I wish our
 palace to be decorated.

NOFRETETE: Rest first, and play with our daughters and then
 tell me.

They start to walk, CAMERA TRUCKS WITH THEM, to chairs, they sit.

CUT TO:

61. MED. SHOT---IKNATON SEATED BESIDE HIS WIFE.

They watch the left side of the shot from where come childish
voices.

CUT TO:

62. MED. SHOT---FOUR LITTLE GIRLS PLAYING, WITH PARENTS WATCHING
 IN BACK.

They play about in the arbors, splash in pool as they chase the
fish, play with ball, doll and jumping jack. They tease the
tame monkey who runs and hides under Iknaton's ivory stool. The
King and Queen laugh. CAMERA HAS PANNED AROUND SHOWING THESE
ACTIONS.

CUT TO:

63. CLOSE SHOT--IKNATON AND NOFRETETE

IKNATON: Our children seem to ply a trade of impishness.

NOFRETETE: Youth is the happy time. What were your plans
 for the palace decorations?

¹ J.H. Breasted, "A History of Egypt From the Earliest Times To
 The Persian Conquest", p. 206, Scribner's, 1924.

IKNATON: This is my idea...Beauty will surround us on every hand. The painted ceilings over our heads are blue and starry heavens resting upon palm trunk columns, each crowned with graceful tufts of drooping foliage carved in wood and colored in the dark green of the living tree; or columns in the forms of lotus stalks rise from the floor as if to support the azure ceiling upon their swaying blossoms. Doves and butterflies, exquisitely painted, flit across this indoor sky. Beneath our feet we find the pavement carpeted in paintings picturing everywhere the deep grass green of the marshes, with water gleaming between the stalks and fish gliding among the swaying reeds. Around the margin, leaping among the rushes, we see the wild ox tossing his head at the birds twittering on the nodding rush tops, as they vainly strive to frighten away the stealthy weasel creeping up to plunder their nests. Numbers of huge grasshoppers are perched securely on the reed stems, while here and there portly frogs wink demurely from below.¹

DISSOLVE TO:

During his words there is soft music and CAMERA PANS AROUND SHOWING SCENES HE TALKS ABOUT

64. MED. SHOT---THE PAPYRUS MARSH

Birds fly, the wind tosses the papyrus reeds...Suddenly, it all becomes crystalized into the paintings in the palace. CAMERA PANS AROUND ROOM SHOWING SAME SCENES CRYSTALIZED. There are niches in the walls into which birds fly and come to rest.

DISSOLVE TO:

65. CLOSE SHOT---IKNATON AND NOFRETETE:

IKNATON: And so, wife, may we live in beauty and happiness.

NOFRETETE: I think it is a wonderful idea: Enthusiastically.

CUT TO:

66. MED. SHOT ---OLDEST CHILD RUNNING INTO SCENE

OLDEST DAUGHTER: Father and Mother, see what I have!

Iknaton and Nofretete crane forward to see what she holds in her hand.

NOFRETETE: laughing: Oh, daughter, you must leave the frog alone.

CUT TO:

67. MED. CLOSE SHOT---IKNATON NOFRETETE AND DAUGHTER

Iknaton strokes the head of the child who looks fondly up to him.

IKNATON: Daughter, I've wished you were a boy, but I would not have it changed for the world really.

NOFRETETE: As long as we have no son, we must marry her to a good noble youth who will rule Egypt with her...

IKNATON: How about Tut-ankh-aton?

NOFRETETE: We shall see, there are many years to decide that in yet. Looking fondly down at the child.

¹James H. Breasted, "Ancient Times"...A History of the Early World, pp. 85 and 86. Ginn and Co. second edition 1944.

DISSOLVE TO:

68. MED. CLOSE SHOT---NOFRETETE, IKNATON AND SEVERAL MEMBERS OF COURT GROUPED AROUND NOFRETETE WHO SINGS TO THE ACCOMPANIMENT OF HER HARP---INT. NIGHT

During her song CAMERA PANS AROUND AND OUT OF WINDOW TRUCKING ALONG UNTIL IT STOPS AT LONG SHOT OF SPHINX AND PYRAMIDS IN MOONLIGHT

CUT TO:

69. LONG SHOT--TEMPLES AND OBELISKS

CUT TO:

70. MED. LONG SHOT--NILE RIVER BOATS AND PALM TREES

Boats move under the moon, palm trees sway. Nofretete's song goes on....

CUT TO:

71. CLOSE SHOT---NOFRETETE'S BEAUTIFUL PORTRAIT BUST

Song continues...

CUT TO:

72. LONG SHOT PYRAMIDS AT GIZEH

In upper portion the superimposed title:

Iknaton was the first individual in history.

His wife one of the most beautiful women.

He believed in only one god-a novelty in his era.

Son-in-law "King Tut" we have all heard of,

As his tomb was found in 1922.

Iknaton believed in living

A life dedicated to Beauty and Truth;

He lived over 3000 years ago.

FADE OUT

FADE IN:

73. CLOSE SHOT---A GREAT OLD FASHIONED BOOK--HANDS TURN THE PAGES.

We come to the title page,

During the rearing

Of a great French cathedral

About the year 1190 A. D.

We slowly turn to another page and find a picture---INTERIOR AT NIGHT

SUDDENLY THE STATIC PICTURE BECOMES ANIMATED AND REAL---CAMERA MOVES INTO SCENE COMING TO FOCUS ON LONG SHOT OF THE BISHOP SPEAKING TO A LARGE GROUP OF PEOPLE

CUT TO:

74. MED. SHOT---BISHOP AND GROUP AROUND PULPIT

BISHOP: And so my people, we must rebuild a great part of this huge edifice, motions above and to the side of him.

It is most discouraging that fires have destroyed our efforts more than once....I must ask for volunteers to help bring in the stone from the quarries....looks about hopefully.

CUT TO:

75. MED. SHOT---GROUP OF PEOPLE
They look at each other doubtfully.

CUT TO:

76. MED. SHOT--BISHOP AND GROUP AROUND PULPIT

BISHOP: I know you must feel very discouraged. If it were not for my faith in God, I could not go on. We must believe that this is all for the best. There is some great plan in back of it all.

CUT TO:

77. CLOSE SHOT--UNKNOWN WOMAN (PEASANT)

She looks inspired.

Your Holiness, I want to help bring in the stone. I have no money to give: only myself.

CUT TO:

78. CLOSE SHOT--BISHOP

Overcome with surprise.

BISHOP: I had not thought of a woman doing this work. It is hard: because there are few horses you people will have to take their place and drag the carts yourself.

CUT BACK TO:

79. CLOSE SHOT--UNKNOWN WOMAN

Pleading earnestly.

UNKNOWN WOMAN: I am strong. I can work as hard as a man. I always have. Let me do it.

CUT TO:

80. MED. SHOT--NOBLEMAN AND GROUP

NOBLEMAN: This woman makes me ashamed, I will help bring in the stone.

GROUP: Speaking together: And I. I also, etc.

DISSOLVE TO:

81. LONG SHOT---THE WHOLE GROUP

Much raising of hands, and voices volunteering to help.

FADE OUT

FADE IN:

82. MED. SHOT---ALONG A ROAD--EXT. NIGHT

Cart piled with stone being hauled by men and women, Their social status ranged from Prince to pauper. They sing as they toil along in the semi-darkness.

CUT TO:

83. MED. SHOT--CART COMING TO A STOP

Group gathers together. Nobleman organizes group to spend the night.

NOBLEMAN: We will have to camp for the night because the distance is too great. Let us kneel and pray that God will bless our efforts.

CUT TO:

84. MED. SHOT--GROUP BY CART RISING FROM PRAYER

NOBLEMAN: We have all agreed that none of us will come on these trips unless he has first confessed his sins and taken communion. It is a great privilege for us to turn ourselves

into beasts of burden for the glory of God. When we think of it this way, our burden becomes light and joyous. Let us lie down beside our cart tonight with clear consciences, happy in the knowledge that our toil, little as it may be, will do its part toward rebuilding our great cathedral.

Through his words, we

CUT TO:

85. CLOSE SHOT--UNKNOWN WOMAN LISTENING TO NOBLEMAN'S WORDS

She gazes upward, inspired. She is a simple woman with a great good soul; it shows in her face. She stands this way for a moment as if in silent prayer; then turns toward the side of the road where others are getting ready to spend the night.

DISSOLVE TO:

86. MED. SHOT---THE GROUP AT THE CART---EXT. DAY

They pull along, singing as they go, nobleman and peasant side by side.

CUT TO:

87. MED. SHOT---GROUP LATER THAT DAY (SUN BRIGHTER)

They toil along as before and their singing is just as strong.

DISSOLVE TO:

88. MED. LONG SHOT---THE CART AND GROUP APPROACHING THE TOWN

Cathedral is seen in ruined condition off to the horizon.

DISSOLVE TO:

89. MED. SHOT---BEFORE CATHEDRAL DOORS

Cart slowly comes to halt. People, though weary, are smiling.

They are but one group of many others. Old and young, high and low have helped.

CUT TO:

90. CLOSE SHOT---BISHOP BEFORE CATHEDRAL DOORS

He raises his hands in benediction.

BISHOP: My children, it will go down in history....

CUT TO:

91. MED. LONG SHOT---GROUPS FROM CARTS KNEELING

BISHOP---continuing:....that you people have forgotten the differences in your stations in life, and, united by great religious feeling have enthusiastically done the most menial labor willingly. We all know the woman who so bravely volunteered to do this work in the first place. All honor to her for so forgetting herself. For, in a moment when we were all so discouraged that we could hardly care, her sincere great faith and willingness, made us forget the discouraging fire in an effort to rebuild.

CUT TO:

92. CLOSE SHOT---UNKNOWN WOMAN

With bowed head. Listening to the Bishop's words. Then lifting her head, as if hearing distant music.....

DISSOLVE TO:

93. SERIES OF MONTAGE SHOTS IN ERECTION OF CATHEDRAL

Carts being dragged, people toiling, Bishop blessing groups, scaffolding with workmen, scenes of ends in construction, finally finished cathedral (model)



UNIVERSITY PRINTS, BOSTON

WEST END. CATHEDRAL (NOTRE DAME), PARIS
GOTHIC. C. 1200—1245

LAP DISSOLVE TO:

94. MED. LONG SHOT--CATHEDRAL--STAINED GLASS WINDOWS WITH LIGHT STREAMING THROUGH---INT. DAY

LAP SHOT OF UNKNOWN WOMAN SEEN THROUGH AS IF A SPIRIT GUIDING
LAP DISSOLVE TO:

95. LONG SHOT---CATHEDRAL FINISHED WITH LITTLE HOUSES CLUSTERING AROUND---EXT. DAY---LAP SHOT OF WOMAN SEEN DIMLY THROUGH

LAP DISSOLVE TO:

96. CLOSE SHOT---PORTALS---EXT. DAY

DISSOLVE TO:

97. LONG SHOT--FULL LENGTH OF NAVE LOOKING TOWARD ALTAR---INTO WOMAN DIMMING THEN BECOMING STRONGER --OVERLAP--INTO STRONG SHOT BEGINNING --INT. DAY

Music reaches crescendo.

FADE OUT

FADE IN:

98. MED. SHOT---LEONARDO DA VINCI AND MONA LISA

In upper left corner, the superimposed statement:

Florence, Italy, 1504

The artist is busily painting Mona Lisa's portrait in her home.

Musicians play softly in the rear of the room.

LEONARDO: Let us rest for a little while. Setting down his palette.

MONA: laughing: My, but I am tired of sitting and smiling.

LEONARDO: You must remind me to have more rest periods.

MONA: Who is not the same as her personality seems in the picture. Being rather vivacious and lively: Going to her portrait and looking it over: Goodness, I seem awfully mysterious and close mouthed.

LEONARDO: That is the way I see you as you sit there. You appear to be thinking of something very secret that only you know of.

MONA: Just then, I was thinking of what I'd like for dinner.

They both laugh heartily.

MONA: What have you invented since I saw you last? You have something different every time I see you. I can't get over that sketch you had of a man who flies like a bird.

LEONARDO: Well, I have an idea of houses that can be moved about and put up quickly wherever one wishes.

MONA: Enthusiastically: Why, people could use them as tents only they'd be ever so much better.

LEONARDO: I have long thought of an idea for boats that go under the sea with armor on them. But there is too much wickedness in men's hearts to give them such a secret. They could practice assassination in the bottom of the seas with them. So I destroyed all of my sketches and ideas.

MONA---interestedly: Tell me all about it.

Leonardo picks up his notebook and they sit down together.

CUT TO:

99. MED. SHOT (CLOSE)---LEONARDO AND MONA LISA

Poring over his notebook, they turn a page.

CUT TO:

100. CLOSE SHOT--NOTEBOOK PAGE--SCYTHED CAR AND ARMOURED CAR---
Now in British Museum.

CUT TO:

101. MED. SHOT--A MODERN TANK MOVING (STOCK SHOT)

CUT TO:

102. CLOSE SHOT--NOTEBOOK PAGE OF FLYING MACHINES (Leonardo's)

CUT TO:

103. LONG SHOT---AIRPLANE ZOOMING THROUGH THE SKY (Modern)

CUT TO:

104. CLOSE SHOT---LEONARDO'S DRAWINGS OF AN ARSENAL (In Windsor Collection)

CUT TO:

105. MED. SHOT--GUN ON MODERN DESTROYER SHOOTING

DISSOLVE TO:

106. CLOSE SHOT--MONA AND LEONARDO

Mona holds notebook.

MONA: I don't like so many pictures of war.

LEONARDO: Nor I, but these things are what get me my commissions as engineer to Dukes and Princes. Of course, my notebooks are full of studies of human beings, canals, roads, statues, and almost everything. But people seem to like war and want those plans most of all.

MONA: shuddering: Where will it all lead to?

LEONARDO: sighing: There shall come forth from beneath the ground that which by its terrific report shall stun all who are near it and cause men to drop dead at its breath, and it shall devastate cities and castles. It shall seem to men that they see new destruction in the sky, and flames descending therefrom.

CUT TO:

107. DISTANCE SHOT OF ATOMIC BOMB EXPLOSION (STOCK SHOT)

DISSOLVE TO:

108. MED. CLOSE SHOT---LEONARDO AND MONA LISA

MONA: I don't want to hear about wars anymore. What I like to hear about are your travels. Your stay in Milan where you painted the Last Supper and other pictures. Your entertainments with all the surprises; the tricks you played....

LEONARDO: I'll never forget the festival for the marriage of Lodovico Sforza and Beatrice d'Este.....

DISSOLVE TO:

109. LONG SHOT---STREET OF MILAN--EXT. DAY (Combination of painting and set.) Garlanded and festive, populace stand on sides of streets cheering and waving. Horses and people ride quickly between rows of mail clad knights. The cheering becomes louder as Beatrice d'Este, on a white horse, rides to her future home.

¹Leonardo's Notebooks, From Antonina Vallentin, Op. cit. p. 60

CUT TO:

110. LONG SHOT---RAISED PLATFORM--LODOVICO SFORZA "THE MOOR"
DRESSED IN GOLDEN ARMOUR AWAITS HIS BRIDE---EXT. DAY

Pennants, flags, flowers, paintings, and other colorful decorations are in evidence.

CUT TO:

111. LONG SHOT---RAISED PLATFORM--BEATRICE D'ESTE RIDING TOWARD
IT BETWEEN ROWS OF CHEERING PEOPLE---CAMERA CRANES TO MED. SHOT
THEN TRUCKS ALONG WITH HER AS SHE APPROACHES PLATFORM---EXT. DAY

CUT TO:

112. MED. SHOT--BEATRICE AND LODOVICO MEETING---EXT. DAY

He bows and kisses her hand. She courteously bows. They turn
and bow to the populace, who cheer frantically.

DISSOLVE TO:

113. LONG SHOT---BALLROOM IN PALACE---INT. NIGHT

Trumpeters blare, pipers play merrily and at intervals loud
bursts of drumming are heard. Along the rows of seats there is
a rustling and crackling of cloaks and dresses of velvet or
stiff brocade with rich gold and silver embroidery. Chains and
pearl necklaces clink softly, and great diamonds and rubies
blaze at every movement among the rows of guests. Zigzag gleams
come from the folds of cloth of gold, and satins shine broadly.
The velvets are of soft deep red, leaf green, and the deepest
blue. The women's faces look very white above their wide puffed
sleeves. The sharp jingle of tambourines begins to fill the
hall. Beatrice d'Este steps down from the dais and opens the
ball with a stately dance, under a blue dome with painted stars.

CUT TO:

114. CLOSE SHOT--BEATRICE D'ESTE AND DUKE OF ARAGON DANCING

BEATRICE: looking around her: Who is responsible for these
fine decorations?

DUKE OF ARAGON: A fellow named da Vinci; he's from Florence.

BEATRICE: Oh!...Never heard of him.

DUKE OF ARAGON: H'm, he's a pretty good artist, if you like
art.

DISSOLVE TO:

115. MED. SHOT--INTERNATIONAL DANCE BY ENTERTAINERS--INT. NIGHT

Various colorful costumes, cambric banners, all designed by
Leonardo. CAMERA TRUCKS AROUND FOLLOWING DANCERS ETC.

DISSOLVE TO:

116. MED. SHOT--THE STAGE---CHILD WEARING ANGEL'S WINGS ANNOUNCES.

CHILD: You will now see and hear something you have not
seen before.

Heavy curtain is rolled up. Gasps of pleasure are heard from
the guests. Representation of the heavens by Leonardo. Huge
hemisphere, gilded on inner surface. Horizon sprinkled with
stars; above horizon, the twelve signs of the zodiac outlined

OUT TO:
110. LONG SHOT---RAISED PLATFORM--LODOVICO BRONXA "THE MOON"
DRESSED IN GOLDEN ARMOUR AWAITS HIS BRIDE---EXT. DAY
Pennants, flags, flowers, paintings, and other colorful decorations
are in evidence.
OUT TO:
111. LONG SHOT---RAISED PLATFORM--BEATRICE D'ESTE RIDING TOWARD
IT BETWEEN ROWS OF CURTAINING PEOPLE---CAMERA CRAWLS TO END. SHOT
THEN TRUCKS ALONG WITH HER AS SHE APPROACHES PLATFORM---EXT. DAY
OUT TO:
112. MED. SHOT---BEATRICE AND LODOVICO MEETING---EXT. DAY
He bows and kisses her hand. She coyly bows. They turn
and bow to the populace, who cheer frantically.
DISSOLVE TO:
113. LONG SHOT---BALLROOM IN PALACE---INT. NIGHT
Trumpeters blare, lights play merrily and at intervals loud
waves of drumming are heard. Along the rows of seats there is
a rustling and clashing of cloaks and dresses of velvet or
silk brocade with rich gold and silver embroidery. Chains and
pearl necklaces of dark pearls and great diamonds and rubies
glare as every movement among the rows of guests. Flared skirts
come from the folds of cloth of gold, and satins shine broadly.
The velvets are of soft deep red, leaf green, and the deepest
blue. The women's faces look very white above their wide pulled
aloever. The sharp flick of timbournes begins to fill the
hall. Beatrice d'Este steps down from the dais and opens the
ball with a stately dance, under a blue dome with painted stars.
OUT TO:
114. CLOSE SHOT--BEATRICE D'ESTE AND DUKE OF ARAGON DANCING
BEATRICE: Looking around her: Who is responsible for these
fine decorations?
DUKE OF ARAGON: A fellow named de Vinci; he's from Florence.
BEATRICE: Oh!...Never heard of him.
DUKE OF ARAGON: H'm, he's a pretty good artist, if you like
art.
DISSOLVE TO:
115. MED. SHOT--INTERNATIONAL DANCE BY ENTERTAINERS---INT. NIGHT
Various colorful costumes, camp's banners, all designed by
decorative. CAMERA TRUCKS AROUND FOLLOWING DANCERS ETC.
DISSOLVE TO:
116. MED. SHOT--THE STAGE--CHILD WEARING ANGEL'S WINGS ANNOUNCES.
CHILD: You will now see and hear something you have not
even before.
Heavy curtains are pulled up. Gasse of pleasure are heard from
the streets. Representation of the heavens by Leonardo. High
horizons, lined on inner surface. Horizon outlined with
stars, above horizon, the twelve signs of the zodiac outlined

C 10



MONA LISA
Louvre, Paris

THE UNIVERSITY PRINTS
BOSTON

LEONARDO DA VINCI. 1452-1519

by flickering lights behind panes of glass. Seven planets arranged in niches in accordance with celestial plan. They move in their orbits, Olympian gods sweep down, Jupiter comes down from his seat in the heavens to a mountain top. Virtues and Graces float by. Stars flicker up and go out, dancing nymphs wave their white Chinese lanterns. Soft music by choirs go through it all. Poems praising the guests are read and chanted.

DISSOLVE TO:

117. MED. SHOT--AUDIENCE MEMBERS ENJOYING IT

CUT TO:

118. MED. SHOT---LEONARDO AND STAGE HANDS BACK STAGE WORKING MECHANISMS---INTO CAMERA TRUCKING WITH THEM AS THEY DASH AROUND They perspire and rush feverishly around.

CUT TO:

119. CLOSE SHOT--LEONARDO AND MONA LISA

LEONARDO: At Milan I did everything from building canals to sculpture. I had to produce many plays and entertainments and decorate for festivals. In the meanwhile, I managed to paint a few pictures...one was the Last Supper ...I painted it on the wall of a monastery....

DISSOLVE TO:

120. MED. SHOT--LAST SUPPER PAINTING--hold it a few minutes

DISSOLVE TO:

121. MED. SHOT--MADONNA OF THE ROCKS PAINTING--hold it a while
Have titles of these paintings in upper left corner.

DISSOLVE TO:

122. MED. SHOT---LEONARDO AND MONA LISA

LEONARDO---rising: Let us go back to work. Are you willing?

MONA: Yes, it will take too long if we do not.

They move and CAMERA PANS ALONG WITH THEM as they take their places.

LEONARDO---picking up his palette: Yes, I have done a few things in my life. But, unfortunately, I cannot do all of the things I have wanted to.

CUT TO:

123. CLOSE SHOT--PORTRAIT OF MONA LISA

Leonardo's hands are busily painting. They move away and we are looking at the portrait of Mona Lisa. Hold it awhile, and

LAP DISSOLVE TO:

124. CLOSE SHOT--PARCHMENT SCROLL.

On it are the words...

Such is a small part of the story of one of the greatest geniuses that ever lived. He was ahead of his time. He invented airplanes, submarines, diving equipment, weaving machinery, tanks portable bridges, prefabricated houses, cannons, bombs, gas masks and hand grenades. He was a master plumber, engineer and inventor. We know him best for what he did least---his painting. He was born in 1452, and died in 1519.

FADE OUT

by flickering lights behind scenes of glass. Seven planets arranged in rows in accordance with celestial plan. They move in their orbits. Jupiter rode away down. Jupiter comes down from his seat in the heavens to a mountain top. Virtues and graces float by. Stars flicker up and go out. Daring nymphs wave their white Chinese lanterns. Golf mauls by clouds so through it all. Poets praising the guests are read and chanted.

DISSOLVE TO:
117. MED. SHOT--LEONARDO'S REPLY TO MONA
OUT TO:
118. MED. SHOT--LEONARDO AND STAGE HANDS BACK STAGE WORKING MECHANISMS--INTO SCENERY WITH THEM AS THEY DASH AROUND
THEY GASP AND RUSH FORTH TO MONA.
OUT TO:

119. CLOSE SHOT--LEONARDO AND MONA
LEONARDO: As things I did everything from painting canals to sculpture. I had to produce my plays and entertain-ments and decorate for festivals. In the meanwhile, I managed to paint a few pictures...one was the last supper...I painted it on the wall of a monastery....

DISSOLVE TO:
120. MED. SHOT--LAST SUPPER PAINTING--hold it a few minutes
DISSOLVE TO:
121. MED. SHOT--MONA ON THE ROCKS PAINTING--hold it a while
Have titles of these paintings in upper left corner.
DISSOLVE TO:

122. MED. SHOT--LEONARDO AND MONA
LEONARDO:--(glancing at her as she looks at work). Are you willing? MONA: Yes, I will take the last, it is the best.
They move and MONA: FROM MONA: I'll take it as they take their places.
LEONARDO:--(glancing at the painting). Yes, I have done a few things in my life. But, unfortunately, I cannot do all of the things I have wanted to.
OUT TO:

123. CLOSE SHOT--REAR VIEW OF MONA
Leonardo's hands are busy painting. They move away and we are looking at the portrait of Mona Lisa. Hold it awhile, and
FAP DISSOLVE TO:
124. CLOSE SHOT--LEONARDO'S MONA
On it are the words...

Such is a small part of the story of one of the greatest geniuses that ever lived. He was ahead of his time. He invented airplanes, submarines, diving equipment, weaving machinery, tanks, portable bridges, prefabricated houses, cannons, bombs, gas masks and hand grenades. He was a master plumber, engineer and inventor. We know him best for what he did least--his painting. He was born in 1452, and died in 1519.

FADE OUT

FADE IN:

125. MED. CLOSE SHOT---MISS LAWTON AND JIMMY

MISS LAWTON:...and so, in every age, art has been used differently. But always man has used it for a purpose of Beauty; of purpose for use.

JIMMY: You're always talking about Beauty. What does a fellow want with that? What do you mean, anyway?

MISS LAWTON: Nowadays, Beauty is just a little old-fashioned perhaps, but it's still good. Beauty is an elusive will-o-wisp for which we are always searching. Perhaps we never find it, but we can try.....for you can never have Beauty with Disorder.....

DISSOLVE TO:

126. LONG SHOT--THRONE ROOM OF DREAM-LIKE CASTLE...OVER ALL--
DRIFTING CLOUDS--COMBINATION INT. AND EXT.--DAY

Music of Nails Intermezzo is heard (motif of story). CAMERA PANS FROM DISTANCE TO MED. SHOT OF QUEEN ON THRONE ON DAIS SUBJECTS SITTING AND DRAPED AROUND HER. CAGED BEAST TO LEFT SIDE---ALL ARE SLEEPING

MISS LAWTON'S VOICE: Beauty reigns in the realm of Art
With Truth at her right hand.

Her helpers Laws of Order are

Repetition, the first.....

Balance comes next in Beauty's band

And helps to keep things right,

While Progression, with clever hands

Evolves new ways of light.

Together they are happy, for they have

Caged the beast

Of Disorder, who bothered them and spoiled

Their rhythmic feast.

So now we find them in a scene

Of their daily life

Joyous, dancing, at their ease,

With no evidence of strife.

During her words, the characters slowly and rhythmically come awake. This Beauty Ballet is based on the old Beauty and the Beast idea. The Laws of Order are the chorus, and the Imps of Ignorance, the comedy relief that manages to cause complications. At the words joyous, dancing, etc., the Chorus comes to the front dancing....The dancing the symbolic rather than the popular variety.

CUT TO:

127. MED. LONG SHOT---CHORUS

MISS LAWTON'S VOICE: Repetition is a primal law which we use every day.

We do things over and over again whether at work, or play.

And thus it finds its place in Art which reflects our daily living.....

Chorus in a row, dancing

Chorus in a row, dancing
And thus it finds its place in Art which reflects our
We do things over and over again whether at work, or play,
use every day.
MISS LAWTON'S VOICE: Repetition is a primal law which we
127. MED. LONG SHOT--CHORUS
OUT TO:
variety.
dancing....The dancing the symphony rather than the popular
At the same joyous, dancing, etc., the Chorus comes to the front
In essence, the comedy relief that manages to cause confusion.
Hence, the laws of Order are the chorus, and the laws of
Anarchy. This Beauty Ballet is based on the old Beauty and the
During her words, the characters slowly and rhythmically come
With no evidence of strife.
Joyous, dancing, at their ease,
Of their daily life
So now we find them in a scene
Their rhythmic feast.
Of disorder, who bothered them and spoiled
Gaged the best
Together they are happy, for they have
Evolves new ways of light.
While Progression, with clever hands
And helps to keep things right,
Balance comes next in Beauty's band
Repetition, the first.....
Her helpers Laws of Order are
With Truth at her right hand.
MISS LAWTON'S VOICE: Beauty reigns in the realm of Art
ARE SLEEPING
SITTING AND DREAMING AROUND HER. CAGED HEART TO LEFT SIDE--ALL
FROM DISTANCE TO MED. SHOT ON THRONES OF DAIS SUBSTITUTED
MUSIC OF KALLA INTERMEDIATE IS HEARD (MUSIC OF STORY). CAMERA PANS
WHIRLING CLOUDS--COMBINATION INT. AND EXT.--DAY
126. LONG SHOT--THRONES ROOM OF DREAM-LIKE CASTLE...OVER ALL--
DISSOLVE TO:
with Disorder.....
find it, but we can try....for you can never have Beauty
a-whap for which we are always searching. Perhaps we never
perhaps, but it's still good. Beauty is an elusive will-
MISS LAWTON: Now, Beauty is just a little old-fashioned
fellow want with that? What do you mean, anyway?
JIMMY: You're always talking about Beauty. What does a
Beauty; of course for use.
differently. But always man has used it for a purpose of
MISS LAWTON:....and so, in every age, and has been used
125. MED. CLOSE SHOT--MISS LAWTON AND JIMMY
PAGE IN:

Repetition in a row is the simplest form
It is very easy to represent it now.

Chorus stays in a row, but every other one does something different.

Repetition with Alternation is very often seen,
It is just a little different, using the same theme.

Chorus spreads out over stage

CUT TO:

128. LONG SHOT DOWN-- Chorus seen from above spread in a field.

Repetition in a field is formed with little change

Just spread out as if in a field and you will get its range.

Chorus changes position slightly

Repetition with Alternation in a field
Sounds formidable. But you'll find it easy
If you do it this way.....

Thus Repetition is formed and found in the best of Art.
Do not scorn so simple an aid, for it can do its part.

pause

CUT TO:

129. MED. CLOSE SHOT--BEAUTY AND TRUTH WATCHING IN ENJOYMENT

MISS LAWTON'S VOICE--continuing: Balance stops you when
you'd be

Flying about erratically.

It curbs where Repetition does not.

These two are aids in harmony.

CUT TO:

130. MED. LONG SHOT--CHORUS IN FORMAL BALANCE ARRANGEMENT.

A sort of stand would help them.

MISS LAWTON'S VOICE: Axial balance means formal too,

It is balanced equally.

From a middle axis line

That brings all to consistency.

CUT TO:

131. SEMI-LONG DOWN SHOT---CHORUS IN CENTRAL BALANCE ARRANGEMENT
They dance and form the effect of a flower opening and shutting.

MISS LAWTON'S VOICE: Central Balance starts from

A central point and radiates

A number of times, three four or more,

Balancing equal weights.

Chorus dance into an informal balance arrangement as seen from above.

Repetition in a row is the simplest form
It is very easy to represent it now.

Chorus stays in a row, but every other one does something differ-
ent.

Repetition with Alteration is very often seen.
It is just a little different, using the same theme.

Chorus spreads out over stage

OUT TO:

128. LONG SHOT DOWN-- Chorus seen from above spread in a field.

Repetition in a field is formed with little change
Just spread out as if in a field and you will get its range.
Chorus changes position slightly

Repetition with Alteration in a field
Sounds formidable. But you'll find it easy
If you do it this way.....

Thus Repetition is formed and found in the best of Art.
Do not seem so simple an aid, for it can do its part.

Pause

OUT TO:
129. MED. CLOSE SHOT--BEAUTY AND TRUTH WATCHING IN ENJOYMENT

MRS LAWTON'S VOICE--continuing: Balance stops you when
you'd be

Flying about excitedly.
It curbs where Repetition does not.
These two are aids in harmony.

OUT TO:

130. MED. LONG SHOT--CHORUS IN FORMAL BALANCE ARRANGEMENT.
A sort of stand would help them.

MRS LAWTON'S VOICE: Axial balance means formal too,
It is balanced equally.
from a middle axis line
That brings all to consistency.

OUT TO:

131. SEMI-LONG DOWN SHOT--CHORUS IN CENTRAL BALANCE ARRANGEMENT
They dance and form the effect of a flower opening and shutting.

MRS LAWTON'S VOICE: Central Balance starts from
A central point and radiates
A number of times, three four or more,
Balancing equal weights.

Chorus dance into an informal balance arrangement as seen from
above.

Occult balance, called informal
Is more difficult than the rest---
Through careful weighing of each shape
This type may pass the test.

CUT TO:

132. CLOSE SHOT--TRUTH AND BEAUTY

Sitting watching, they smile at each other in enjoyment.

CUT BACK TO:

133. SEMI-LONG DOWN SHOT---CHORUS DANCING A BALANCED DANCE

MISS LAWTON'S VOICE: Balance then, is a lawful thing
And like a see-saw game,
For if you do not sit just right,
The board wont rest the same

Good pause

DISSOLVE TO:

134. MED. LONG SHOT---CHORUS ON PROGRESSIVE SPIRAL ARRANGEMENT
On staircase or drums, each larger than the other so that they
gradually change in relation to another.

MISS LAWTON'S VOICE: Progression acts in connection
With Repetition and Balance
Everything grows up or down
In this Eternal Dance.

DISSOLVE TO:

135. MED. LONG SHOT---A ROUSING GOOD DANCE CHORUS QUICKLY GO
THROUGH STEPS IN REVIEW

Lights go from yellow to orange to pink, from dark to light in
gradations, etc.

MISS LAWTON'S VOICE: Position Direction, Measure Shape
Value, Intensity, Color----
All are part of these three Laws
For Order, you'll need no others.

So study carefully each Law
That you'll not make mistakes
For Beauty comes from careful thought
And not through skillful fakes.

FADE OUT

FADE IN:

136. MED. SHOT--BEAUTY ON THRONE

She shows her pleasure in the scene just witnessed. Gradually
the lights dim and they nod their heads as they drowse. Three
Imps of Ignorance Tiptoe In. The music becomes impish and pert.
Their movements are in keeping with the music. Flighty.

MISS LAWTON'S VOICE: Here are the Imps of Ignorance
Full of mischief are they
They're taking the Key of Knowledge
To free the Beast in play.

Occult balance, called informal
is more difficult than the rest---
Through careful weighing of each shape
This type may pass the test.

OUT TO:
132. CLOSE SHOT--TRUTH AND BEAUTY
Sitting watching, they smile at each other in enjoyment.

OUT BACK TO:
133. SEMI-LONG DOWN SHOT---CHORUS DANCING A BALANCED DANCE

MISS LAWTON'S VOICE: Balance then, is a lawful thing
And like a see-saw game,
For if you do not sit just right,
The board won't rest the same

Good pause

DISSOLVE TO:
134. MED. LONG SHOT---CHORUS ON PROGRESSIVE SPIRAL ARRANGEMENT
On staircase or drums, each larger than the other so that they
gradually change in relation to another.

MISS LAWTON'S VOICE: Progression adds in connection
With Repetition and Balance
Everything grows up or down
In this Eternal Dance.

DISSOLVE TO:
135. MED. LONG SHOT---A ROUSING GOOD DANCE CHORUS QUICKLY GO
THROUGH STEPS IN REVIEW
Lights go from yellow to orange to pink, from dark to light in
gradations, etc.

MISS LAWTON'S VOICE: Position Direction, Measure Shape
Value, Intensity, Color---
All are part of these three laws
For Order, you'll need no others.

So study carefully each law
That you'll not make mistakes
For Beauty comes from careful thought
And not through skillful fakes.

FADE OUT

FADE IN:
136. MED. SHOT--BEAUTY ON THRONE
She shows her pleasure in the scene just witnessed. Gradually
the lights dim and they nod their heads as they grow. Three
lines of ignorance appear in. The male becomes foolish and pert.
Their movements are in keeping with the music. Mysteriously.

MISS LAWTON'S VOICE: Here are the laws of Ignorance
Full of mischief are they
They're taking the key of Knowledge
To free the beast in play.

The Imps tiptoe to Truth who wears a golden key around her neck. They slyly remove the key and tiptoe to the cage of the Beast, CAMERA TRUCKS ALONG WITH THEM They unlock the cage and the Beast gets out and stretches. He is half man and half animal with a hideous mask on. The Beast growls and leers toward the sleeping Beauty.

MISS LAWTON'S VOICE: The Beast is in an ugly mood
From his weariness,
I tremble for sweet Beauty,
Who, I fear, is careless.

Beast growls louder and commences walking in Beauty's direction.

CUT TO:

137. CLOSE SHOT--BEAUTY WAKING UP

Beast growls. She starts up fearfully. Then wakens with a frightened expression on her face. Staring in a horrified fascinated expression at the Beast.

CUT TO:

138. MED. SHOT---THE BEAST APPROACHING BEAUTY

She shrinks away but he yanks her to her feet. He then commences to drag her protestingly toward the cage. Truth wakes up, all is confusion. She starts to try to help but the Imps hold her in their silly fashion. CAMERA TRUCKS AFTER BEAUTY AND BEAST TO MED. SHOT OF CAGE where he pushes her in and locks the door. He then laughs mightily and goes back to the throne. Camera TRUCKS WITH HIM AS HE DOES. He sits down on the throne in great satisfaction. He takes the hand of Truth and places a ring on her finger. She protests until the ring is on her finger and then one can see that she is in his power.

MISS LAWTON'S VOICE: Thus Beauty is imprisoned and
The Beast is King
He has cast a wicked spell o'er all,
And Truth has a false ring.

The Beast waves his hand. The music becomes weird (Witches Dance by Mac Dowell)

CUT TO:

139. Semi-LONG SHOT---CHORUS

Chorus springs up and turns its back. The costumes on the backs are far different than they were in front. On the back of each head is worn a hideous grinning mask. The costumes below are too bright and patchy with jagged lightening flash type designs, etc. The entire dance is disorderly. Finally all fall down exhausted and things quiet down a little.

CUT TO:

140. CLOSE SHOT---BEAUTY BEHIND BARS OF CAGE

She looks wistfully out and beckons to left of shot.

CUT TO:

141. MED. SHOT---IMPS OF IGNORANCE PERKING AROUND

One cocks his head in attention. Imps all look toward cage where beckons to them. Imps finally go over to see what she wants.

CAMERA PANS WITH THEM

The last tip-toe to Truth who wears a golden key around her neck. They slowly remove the key and tip-toe to the cage of the Beast. CAMERA TRUCKS ALONG WITH THEM. They unlock the cage and the Beast gets out and approaches. He is half man and half animal with a hideous mask on. The Beast growls and leans forward the sleeping Beauty.

MISS LAWTON'S VOICE: The Beast is in an ugly mood from his weariness. I tremble for sweet Beauty. Who, I fear, is careless. Beast growls louder and commences walking in Beauty's direction. CUT TO: 137. CLOSE SHOT--BEAUTY WAKING UP Beast growls. She starts up fearfully. Then wakes with a frightened expression on her face. Starting in a horrified fascinated expression at the Beast. CUT TO:

138. MED. SHOT--THE BEAST APPROACHING BEAUTY She springs away but he grabs her to her feet. He then commences to drag her protectively toward the cage. Truth wakes up, all as domination. She starts to try to help but the Beast holds her in deathly silence. CAMERA TRUCKS AFTER BEAUTY AND BEAST TO MED. SHOT OF CAGE where he pushes her in and locks the door. He then jumps slightly and goes back to the throne. CAMERA TRUCKS WITH HIM AS HE DOES. He sits down on the throne in great satisfaction. He takes the hand of Truth and places a ring on her finger. She protests until the ring is on her finger and then one can see that she is in his power.

MISS LAWTON'S VOICE: Thus Beauty is imprisoned and The Beast is King. He has cast a wicked spell o'er all. And Truth has a false ring.

The Beast waves his hand. The music becomes weird (Witches Dance by Max Howell). CUT TO: 139. Semi-Long Shot--CHORUS Chorus enters and turns the back. The costumes on the backs are far different than they were in front. On the back of each head is worn a hideous grinning mask. The costumes below are too bright and gaudy with twisted lightning flash type designs, etc. The entire dance is diabolical. Finally all fall down exhausted and things quiet down a little. CUT TO:

140. CLOSE SHOT--BEAUTY BEHIND BARS OF CAGE She looks wistfully out and beckons to left of shot. CUT TO:

141. MED. SHOT--LIPS OF INMATE PEEKING AROUND One cocks his head in attention. Lips all look toward cage where beckons to them. Lips finally go over to see what she wants. CAMERA PANS WITH THEM

CUT TO:

142. MED. CLOSE SHOT--BEAUTY AND IMPS

She pantomimes to them to let her out. They act silly and coy, but finally one turns the key which has been left in the lock. Beauty comes out and beckons to Truth.

CUT TO:

143. MED. CLOSE SHOT---TRUTH LOOKING BLANKLY AT BEAUTY

Beast sleeps

MISS LAWTON'S VOICE: Beauty beckons to Truth her friend
Who is her friend no more.

For on her hand she wears the ring of falsehood
And its lore.

Truth gets up lackadaisically. Beast is snoring beside her. Goes out of Shot toward Beauty. CAMERA TRUCKS WITH HER TO A MED. SHOT OF TRUTH AND BEAUTY WITH IMPS

MISS LAWTON'S VOICE: Beauty pleads with her helper Truth
Who weakly yields to her
She casts off the ring of Untruth
And is upright once more.

Beauty flings away Truth's false ring and Truth braces up. Then she and Beauty put their heads together, plotting and pointing toward the Beast. Meanwhile, one of the Imps sneaks off, to the Beast.

CUT TO:

144. MED. SHOT--IMP AND BEAST

Imp wakes Beast and points to Beauty and Truth. Truth comes to with a snarl and rises. Stalks out of shot toward Truth and Beauty

CUT TO:

145. MED. SHOT--BEAST ENTERS SCENE WITH TRUTH AND BEAUTY UNAWARE
He grabs Beauty and they struggle. He drags her off. CAMERA TRUCKING ALONG BEFORE THEM AND STOPS MED. SHOT and flings her down. He raises his hand and makes a sentence against her.

MISS LAWTON'S VOICE: Dear Beauty for her I do weep,
Her sentence is to die
Of a broken heart because
All her existence deny.

Everyone turns his or her back to Beauty and shake their heads.

MISS LAWTON'S VOICE: Oh Handmaidens of Order all,
Why do you not arise
From your stupid groveling
And save her 'ere she dies?

CUT TO:

146. MED. LONG SHOT--THE GROUP--TRUTH IS STILL HERSELF UNKNOWN TO BEAST.

While he stands over Beauty, Truth commands the situation from the rear. The Chorus, handmaidens, are used to obeying Truth

OUT TO:
 142. MED. CLOSE SHOT--BEAUTY AND TRUTH
 She sometimes to them to let her out. They act ally and coy
 but finally one turns the key which has been left in the lock.
 Beauty comes out and beckons to Truth.

OUT TO:
 143. MED. CLOSE SHOT---TRUTH LOOKING BLANKLY AT BEAUTY
 Beauty alone

MISS LAWTON'S VOICE: Beauty beckons to Truth her friend
 Who is her friend no more.
 For on her hand she wears the ring of falsehood
 And its lore.
 Truth sets up lackadaisically. Beauty is another beside her.
 Goes out of shot toward Beauty. CAMERA TRUCKS WITH HER TO A
 MED. SHOT OF TRUTH AND BEAUTY WITH IMP

MISS LAWTON'S VOICE: Beauty pleads with her helper Truth
 Who weakly yields to her
 She casts off the ring of Untruth
 And is upright once more.

Beauty flings away Truth's false ring and Truth braces up. Then
 she and Beauty put their heads together, plotting and pointing
 toward the Beast. Meanwhile, one of the lamps snuffs off. For
 the Beast.

OUT TO:
 144. MED. SHOT--IMP AND BEAST
 Imp wakes Beast and points to Beauty and Truth. Truth comes to
 with a snarl and rises. Stalks out of shot toward Truth and Beauty

OUT TO:
 145. MED. SHOT--BEAST ENTERS SCENE WITH TRUTH AND BEAUTY UNAWARE
 He grabs Beauty and they struggle. He drags her off. CAMERA
 TRUCKING ALONG BEHIND THEM AND STOPS MED. SHOT and flings her
 down. He raises his hand and makes a sentence against her.

MISS LAWTON'S VOICE: Dear Beauty for her I do weep.
 Her sentence is to die
 Of a broken heart because
 All her existence deny.

Everyone turns his or her back to Beauty and shakes their heads.
 MISS LAWTON'S VOICE: Oh Handmaidens of Order all,
 Why do you not arise
 From your stupid groveling
 And save her, ere she dies?

OUT TO:
 146. MED. LONG SHOT--THE GROUP--TRUTH IS STILL HERSELF UNKNOWN
 TO BEAST.
 While he stands over Beauty, Truth commands the attention from
 the front. The Grooms, Handmaidens, are used to obeying Truth

and she marshalls them in a surprise attack on the Beast. They overpower him and beat him down; as he expires, surprisingly a handsome prince arises in his place and steps forth and bows. Beauty is amazed. He offers his hand and they step up to the throne together.

NAILA INTERMEZZO IS HEARD STRONGLY

The scene at the end shows a rhythmic happiness with all nodding their heads to the music.

MISS LAWTON'S VOICE: Thus Beauty triumphs in the end
 With aid from Truth and Laws
 And sits upon a golden throne
 Again and helps Art's cause.
 So too may we find Beauty
 In life of every day
 For the Beast can turn into
 A Prince of Order right away.
 Just put Disorder in his place
 Whenever he may show
 You will find the Prince of Order
 Comes soon, when this you know.
 For Order and Beauty go hand in hand,
 And live happily forever
 In an enchanted land.

FADE OUT

FADE IN:

147. CLOSE SHOT--MISS LAWTON AND JIMMY IN SCHOOLROOM

MISS LAWTON: You know, I've taught you about Order and Disorder--how disorder causes all the trouble and has to be cast out. It isn't just in art--you demonstrated it yourself in our class. Everything was orderly and you became disorderly and might have spoiled things for the rest. The whole world needs more order.

JIMMY: I can't draw.

MISS LAWTON: Heavens, art isn't just drawing. It's doing things with skill--whether its cooking, plumbing or housework.

JIMMY: I do like to draw on fences and billboards.

MISS LAWTON: throwing up her hands: Oh, that's just where you shouldn't draw! That's destructive---that's disorderly. You're defacing something neat and orderly. With fervor. If I can keep pupils from marking all over walls, my teaching will not have been in vain. It isn't just art--it's everything. If you let yourself go, once, twice, it becomes a habit and a frame of mind--- and pretty soon you react that way to everything. Public enemies carry this attitude to extremes.

JIMMY: I get awfully tired of sitting. I have to let off steam, I feel restless.

MISS LAWTON: I tell you what to do. Everytime you have a restless spell coming on, just count up to ten, will you?

and she marshalla them in a surprise attack on the Beast. They
overpower him and beat him down; as he expires, surprisingly
a handsome prince arises in his place and steps forth and bows.
Beauty is amazed. He offers his hand and they step up to the
throne together.

VALIA INTERMEZZO IS HEARD STRONGLY
The scene at the end shows a rhythmic happiness with all nodding
their heads to the music.

MISS LAWTON'S VOICE: Thus Beauty triumphs in the end
With aid from Truth and Law
And sits upon a golden throne
Again and helps Art's cause.
So too may we find Beauty
In life of every day
For the Beast can turn into
A Prince of Order right away.
Just put Disorder in his place
Whenever he may show
You will find the Prince of Order
Comes soon, when this you know.
For Order and Beauty go hand in hand,
And live happily forever
In an enchanted land.

FADE OUT

WAT. CLOSE SHOT--MISS LAWTON AND TIMMY IN SCHOOLROOM
MISS LAWTON: You know, I've taught you about Order and
Disorder--how disorder causes all the trouble and has to be
cast out. It isn't just in art--you demonstrated it your-
self in our class. Everything was orderly and you became
disorderly and might have spoiled things for the rest. The
whole world needs more order.
TIMMY: I can't draw.
MISS LAWTON: Heavens, art isn't just drawing. It's doing
things with skill--whether it's cooking, plumbing or house-
work.
TIMMY: I do like to draw on fences and billboards.
MISS LAWTON: Throwing up her hands; Oh, that's just where you
shouldn't draw! That's destructive--that's disorderly.
You're defacing something neat and orderly. With fervor.
If I can keep pupils from making all over walls, my teach-
ing will not have been in vain. It isn't just art--it's
everything. If you let yourself go, once, twice, it becomes
a habit and a frame of mind--and pretty soon you reach that
way to everything. Public enemies carry this attitude to
extremes.
TIMMY: I get awfully tired of sitting. I have to get off
often, I feel restless.
MISS LAWTON: I tell you what to do. Everytime you have a
restless spell coming on, just count up to ten, will you?

JIMMY: sheepishly: I suppose so. Then surprisingly: Don't they have any art in this country? All you talk about is Egypt and Greece and places like that.

MISS LAWTON: They certainly do, and I'm ashamed of myself not to have spoken of it before.....

DISSOLVE TO:

148. LONG SHOT---SKYLINE OF NEW YORK WITH SKYSCRAPERS

DISSOLVE TO:

149. MED. SHOT--APARTMENT HOUSES ON RIVERSIDE DRIVE--CAMERA TRUCKS along by as if we were on a bus.

MISS LAWTON'S VOICE: We think of these buildings as the last word in architecture in this country, but actually, about 1200 A. D. in New Mexico, Colorado, and Arizona, the first Americans were living in terraced apartment houses like this:

CUT TO:

150. DISTANCE SHOT--CLIFF PALACE--MESA VERDE NATIONAL PARK, COL.

CUT TO:

151. LONG SHOT--CLIFF PALACE--CAMERA FLIES UNTIL IT COMES AS CLOSE AS IT CAN AND INCLUDE WHOLE VIEW.

CUT TO:

152. MED. SHOT OF ONE OF BUILDINGS

MISS LAWTON'S VOICE: Imagine the way it looked seven hundred years ago with.....

LAP DISSOLVE:

153. MED. SHOT--CLIFF PALACE WITH INDIANS MOVING ABOUT BUSY AT THEIR VARIOUS TASKS.

They are cooking, making pottery and weaving. We hear a group singing as they grind their meal. A hunter shouts as he returns with a freshly killed deer. A group of women are making a robe of softest feathers to protect a child against the winter's cold. The women wear the "squash blossom" hair-do, and the ancient garments. CAMERA PANS AROUND TAKING IN ALL OF THESE THINGS ONE BY ONE.

MISS LAWTON'S VOICE: And the descendents of these people live today in much the same manner.

CUT TO:

154. LONG SHOT--INDIAN APARTMENT HOUSE---TAOS NEW MEXICO--EXT. DAY
In upper left hand corner the explanation:

A present day pueblo of the
Indians at Taos, New Mexico.

MISS LAWTON'S VOICE: Let's go to the pueblo of San Ildefonso, in New Mexico. They are getting ready for a festival which is a big event in their lives, but meanwhile they go about their daily tasks....

DISSOLVE TO:

155. MED. SHOT--INT. MARIA MARTINEZ' HOUSE

Maria is seated on the floor making pots. She twirls a snake-like strip of clay and moulds it into a pot by hand, dexterously.

JIMMY: Sheesh! I suppose so. Then surprisingly: Don't they have any art in this country? All you talk about is Egypt and Greece and places like that.

MISS LAWTON: They certainly do, and I'm ashamed of myself not to have spoken of it before.....

DISSOLVE TO:
143. LONG SHOT--SWITHE OF NEW YORK WITH SCYTHOPHORS
DISSOLVE TO:
142. MED. SHOT--APARTMENT HOUSE ON RIVERSIDE DRIVE--CAMERA TRUCKS along by as if we were on a bus.

MISS LAWTON'S VOICE: We think of these buildings as the last word in architecture in this country, but actually, about 1900 A. D. in New Mexico, Colorado, and Arizona, the first Americans were living in terraced apartment houses like this:

CUT TO:
150. DISTANCE SHOT--CLIFF PALACE--MESA VERDE NATIONAL PARK, COO.
CUT TO:
151. LONG SHOT--CLIFF PALACE--CAMERA FLIES UNTIL IT COMES AS CLOSE AS IT CAN AND INCLUDE WHOLE VIEW.

CUT TO:
152. MED. SHOT OF ONE OF BUILDINGS
MISS LAWTON'S VOICE: Imagine the way it looked seven hundred years ago with.....

LAP DISSOLVE:
153. MED. SHOT--CLIFF PALACE WITH INDIANS MOVING ABOUT BUSY AT THEIR VARIOUS TASKS.
They are cooking, making pottery and weaving. We hear a group singing as they grind their meal. A hunter shouts as he returns with a freshly killed deer. A group of women are making a robe of softest feathers to protect a child against the winter's cold. The women wear the "apachian blossom" hair-do, and the ancient garments. CAMERA PANS AROUND TAKING IN ALL OF THESE THINGS ONE BY ONE.

MISS LAWTON'S VOICE: And the descendants of these people live today in much the same manner.
CUT TO:
154. LONG SHOT--INDIAN APARTMENT HOUSE--TASO NEW MEXICO--EXT. DAY
In upper left hand corner the explanation:

A present day pueblo of the
Indians at Taso, New Mexico.

MISS LAWTON'S VOICE: Let's go to the pueblo of San Ildefonso, in New Mexico. They are getting ready for a festival which is a big event in their lives, but meanwhile they go about their daily tasks.....

DISSOLVE TO:
155. MED. SHOT--INT. MARIA MARTINEZ' HOUSE
Maria is seated on the floor making pots. She twists a snake-like strip of clay and molds it into a pot by hand, dexterously.

MISS LAWTON'S VOICE: This is Maria Martinez, perhaps the most famous hand-potter in the world. She makes the most beautiful pottery imaginable by hand and has originated certain types...

Maria fashions a pot and scrapes it with a piece of gourd, to smooth it.

MISS LAWTON'S VOICE: This pot is placed in the sun to dry.
CUT TO:

156. CLOSE SHOT--MARIA PLACING SEVERAL POTS OUT OF DOORS IN SUN
MISS LAWTON'S VOICE: When it becomes dry, Maria will scrape it again to make it more smooth before it is fired or baked in an oven.

CUT TO:
157. MED. CLOSE SHOT---MARIA DEFTLY SCRAPING POT
MISS LAWTON'S VOICE: Maria's jars and vases are eagerly sought by collectors. Her work may be found in museums. Some of her jars sell for (get price). She is going to the ceremonial dances this afternoon where they pray for rain for the corn.

CUT TO:
158. CLOSE SHOT--MARIA'S POTS FINISHED hold for a while
DISSOLVE TO:

159. MED. SHOT--INDIAN CEREMONIAL DANCES IN PLAZA--EXT. DAY
All the men sing in unison, as they move with the soft, yet heavy bird tread which is the whole of the dance, with bodies bent a little forward, shoulders and heads loose and heavy, feet powerful but soft, the men tread the rhythm into the centre of the earth. The drums keep up the pulsating heart beat and for hours, hours, it goes on.....¹

MISS LAWTON'S VOICE: Sometimes they are dancing the sprouting corn up out of the earth, sometimes they are calling the game animals by the tramp of their feet, sometimes they are constraining the white cumulus clouds that are slowly piling up the sky on a desert afternoon. Even the presence of these in the sky, whether or not they vouchsafe rain, is a blessing from the supernaturals upon the dance, a sign that their rite is accepted. If rain comes, that is the sign and seal of the power of the dance.

Rain comes.- They dance on through the swift Southwest downpour, their feathers wet and heavy, their embroidered kilts and mantles drenched. But they have been favored of the Gods. The clowns make merry in the deep adobe mud, sliding at full length in the puddles and paddling in the half liquid earth.²

MISS LAWTON'S VOICE: It is their recognition that their feet in the dance have the power to force the storm clouds to bring rain.

¹D. H. Lawrence, from Ruth Benedict's "Patterns Of Culture", p.85, Penguin Books, N. Y. 1946

²Ibid, p. 85.

MRS. LAWTON'S VOICE: This is Maria Martinez, perhaps the most famous hand-potter in the world. She makes the most beautiful pottery imaginable by hand and has originated certain types...

Maria Martinez's pot and vase are placed in the sun to dry.

MRS. LAWTON'S VOICE: This pot is placed in the sun to dry.

156. CLOSE SHOT--MARIA PLACING SEVERAL POTS OUT OF DOORS IN SUN
MRS. LAWTON'S VOICE: When it becomes dry, Maria will arrange it again to make it more smooth before it is fired or baked in an oven.

157. MRS. LAWTON'S VOICE: Maria's jars and vases are eagerly sought by collectors. Her work may be found in museums. Some of her jars sell for (get price). She is going to the ceremonial dances this afternoon where they pray for rain for the corn.

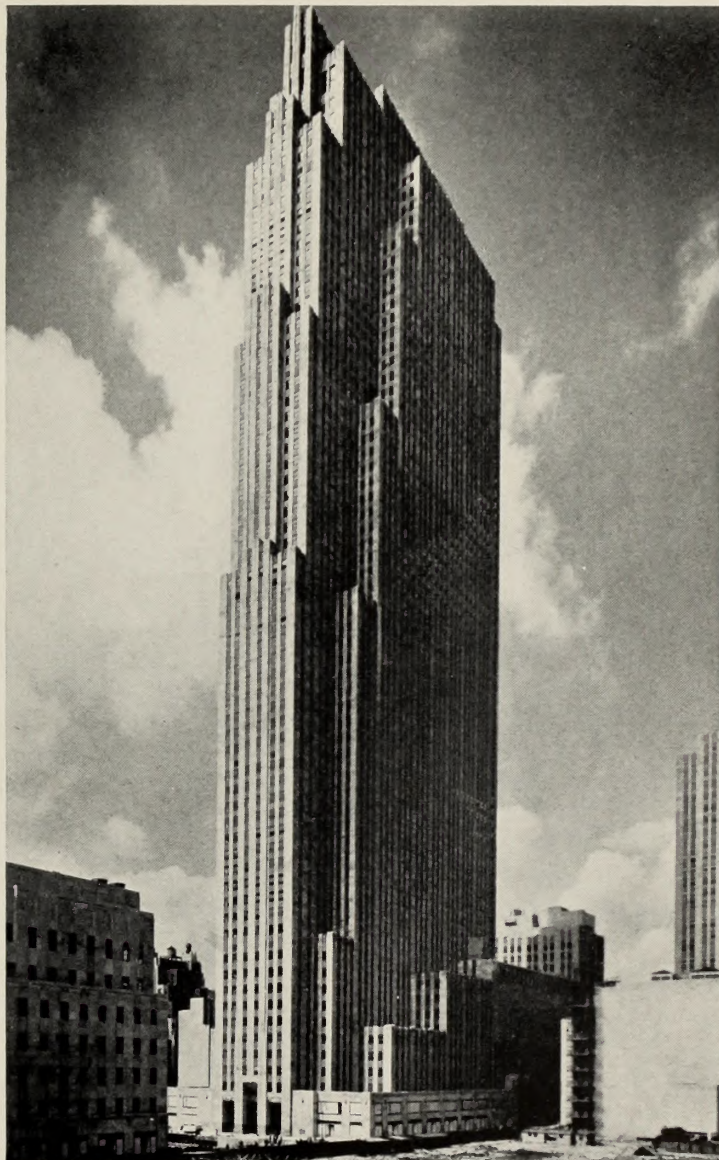
158. CLOSE SHOT--MARIA'S POTS FINISHED. Hold for a while

159. MRS. LAWTON'S VOICE: Sometimes they are dancing the springing down up out of the earth, sometimes they are calling the game animals by the tramp of their feet, sometimes they are concentrating the white cumulus clouds that are slowly piling up the sky on a desert afternoon. Even the presence of these in the sky, whether or not they vouchsafe rain, is a blessing from the supernatural upon the dance, a sign that their rite is accepted. If rain comes, that is the sign and seal of the power of the dance.

Rain comes. They dance on through the swift Southwest downpour. Their feathers wet and heavy, their embroidered kilt and mantle draped. But they have been favored of the Gods. The clowns make merry in the deep shade and, sliding at full length in the puddles and paddling in the half-flooded earth.

MRS. LAWTON'S VOICE: It is their recognition that their feet in the dance have the power to force the storm clouds to bring rain.

GM 300



UNIVERSITY PRINTS, BOSTON

R. C. A. BUILDING, ROCKEFELLER CENTER, NEW YORK
 ARCHITECTS. REINHARD, CORBETT, HOOD AND OTHERS
 1932

JIMMY'S VOICE: I thought Indians wore feather bonnets and lived in wigwams.

MISS LAWTON'S VOICE: Only the Indians of the plains. The ones who traveled on horseback much of the time. These are the village Indians and entirely different. The Navajo Indians are half and half, that is, they move around some. Also the Apache Indians. These Indians are responsible for wonderful baskets and rugs.

CUT TO:

160. CLOSE SHOT---NAVAJO RUG AND APACHE BASKET--GRINNING INDIAN CHILD PEEKS OUT OF TOP OF BASKET TO GIVE ENORMOUS SIZE

DISSOLVE TO:

161. MED. SHOT---SCHOOLROOM WITH MISS LAWTON AND JIMMY

MISS LAWTON: Of course we have much art in this country but of the buildings, these Indian dwellings, the homes of the early settlers, and modern skyscrapers are the most original.

CUT TO:

162. DISTANT SHOT OF SKYSCRAPER. FAKED ADOBE HUT--NEW ENGLAND CHURCH AND HOUSE IN FOREGROUND (STOCK SHOT)

MISS LAWTON'S VOICE: Of course, when the melting pot melts a little more, we will have a native art. Just now, our machine art is the best in the world.

CUT TO:

163. MED. SHOT--STREAMLINED AUTOMOBILE hold awhile

CUT BACK TO:

164. MED. SHOT--JIMMY AND MISS LAWTON IN SCHOOLROOM

JIMMY: It's interesting, but why go to so much work when the Atomic Bomb may blow us all up any moment?

MISS LAWTON: If people had had your attitude, nothing in the world would have ever been accomplished. The cave man lived in fear every moment. He crouched in his cave when he heard the roar of the tiger. He only had simple little weapons to help him, but still he kept on.....

Through her words, we

DISSOLVE TO:

165. MED. SHOT--CAVE MAN FLEEING BEFORE A THUNDERSTORM IN TERROR

CUT TO:

166. SERIES OF MONTAGE SHOTS OF CAVE MAN HUDDLED IN HIS CAVE AND AN ANIMAL ROARING AT THE MOUTH--CAVEMAN IN AWE AT THE NORTHERN LIGHTS

MISS LAWTON: Still he kept on and painted the most wonderful animal paintings known

CUT TO:

167. MED. CLOSE SHOT---REINDEER AT FONT DE GAUME FRANCE

CUT BACK TO:

168. MED. SHOT--SCHOOLROOM WITH MISS LAWTON AND JIMMY

MISS LAWTON: And when the Greeks put up this building several hundred years before Christ was born they never worried whether it would last or not.....

CUT TO:

169. LONG SHOT---THE PARTHENON IN ORIGINAL CONDITION

JIMMY'S VOICE: I thought Indians wore feather bonnets and lived in wigwags.

MISS LAWTON'S VOICE: Only the Indians of the plains. The ones who traveled on horseback much of the time. These are the village Indians and entirely different. The Navajo Indians are half and half, that is, they move around some. Also the Apache Indians. These Indians are responsible for wonderful baskets and rugs.

CUT TO:
150. CLOSE SHOT--NAVAJO RUG AND APACHE BASKET--GRINNING INDIAN CHILD PEERS OUT OF TOP OF BASKET TO GIVE ENORMOUS SIZE

DISSOLVE TO:
151. MED. SHOT--SCHOOLROOM WITH MISS LAWTON AND JIMMY
MISS LAWTON: Of course we have much art in this country but of the buildings, these Indian dwellings, the homes of the early settlers, and modern skyscrapers are the most original.

CUT TO:
152. DISTANT SHOT OF SKYSCRAPER, TAKED ABOVE HUT--NEW ENGLAND CHURCH AND HOUSE IN FOREGROUND (STOCK SHOT)
MISS LAWTON'S VOICE: Of course, when the melting pot melts a little more, we will have a native art. Just now, our machine art is the best in the world.

CUT TO:
153. MED. SHOT--STREAMLINED AUTOMOBILE HOLD AWAIT

CUT BACK TO:
154. MED. SHOT--JIMMY AND MISS LAWTON IN SCHOOLROOM
JIMMY: It's interesting, but why go to so much work when the Atomic Bomb may blow us all up any moment?
MISS LAWTON: If people had had your attitude, nothing in the world would have ever been accomplished. The cave man lived in fear every moment. He crouched in his cave when he heard the roar of the tiger. He only had a little weapons to help him, but still he kept on.....

Through her words, we
DISSOLVE TO:
155. MED. SHOT--CAVE MAN FLEEING BEFORE A THUNDERSTORM IN TERROR
156. SERIES OF MONTAGE SHOTS OF CAVE MAN Huddled in his cave and AN ANIMAL ROARING AT THE MOUTH--CAVE MAN IN AWE AT THE NOCTURNAL LIGHTS

MISS LAWTON: Still he kept on and painted the most wonderful animal paintings known
CUT TO:
157. MED. CLOSE SHOT--REINDER AT FORT DE GAUME FRANCE
CUT BACK TO:

158. MED. SHOT--SCHOOLROOM WITH MISS LAWTON AND JIMMY
MISS LAWTON: And when the Greeks put up this building several hundred years before Christ was born they never worried whether it would last or not.....

CUT TO:
159. LONG SHOT--THE PARTHENON IN ORIGINAL CONDITION

MISS LAWTON'S VOICE: But it did keep fairly well until the year 1687. At that time, the Turks and the Venetians were at war. Gunpowder was stored in the Parthenon and a well-aimed shot did this.....

During her words,

CUT TO:

170. LONG SHOT--THE PARTHENON SUDDENLY BLOWS UP

LAP DISSOLVE TO:

171. LONG SHOT--THE RUINED PARTHENON

CUT BACK TO:

172. MED. SHOT--MISS LAWTON AND JIMMY

MISS LAWTON: And so, one of our noblest buildings built was ruined, not by time, but by man.

JIMMY: Gee, I never realized that's how it got so messed up.

MISS LAWTON: And during World War I, the great Cathedral of Reims was bombarded as were others, so that the great sacrifices of whole towns of people might seem to have been in vain.

Through her words, we

DISSOLVE TO:

173. LONG SHOT OF REIMS CATHEDRAL--

A model as are all others possible in the film story. Suddenly a big burst of shot tears off the roof.

MISS LAWTON'S VOICE: But hardly had the sound of guns died away, when all of the peasants came and picked up the pieces of glorious stained glass that had been shattered, and saved it until the windows could be made whole again....

Through her words, we

DISSOLVE TO:

174. MED. SHOT---PEASANTS PICKING UP STAINED GLASS AND PUTTING IT IN THEIR APRONS, ETC.

MISS LAWTON'S VOICE: But hardly at all do we know the extent of the damage done in this last war, but a few of the casualties are:

CUT TO:

175. LONG SHOT--ST. PAUL'S CATHEDRAL LONDON

Title in upper left hand corner. Hold awhile.

CUT TO:

176. LONG SHOT--COLOGNE CATHEDRAL GERMANY

Title in upper left hand corner. Hold awhile.

MISS LAWTON'S VOICE: And Queen Nofretete, our friend, who was in the Berlin Museum, it is not quite known where she is.

CUT TO:

177. CLOSE SHOT---BUST OF NOFRETETE

MISS LAWTON'S VOICE: And of course, the many people who have gone. For the greatest art cannot compensate for the tiniest human being....After a pause: All of these things were produced with a great desire for Beauty. People took great pride in doing things as well as they possibly could with little thought of reward. Their greatest joy was in doing with no thought of how long objects would last or anything like that. When a whistle blew, they didn't stop work as we do today.

MISS LAWTON'S VOICE: But it did keep fairly well until the year 1887. At that time, the Turks and the Venetians were at war. Gunpowder was stored in the Parthenon and a well-aimed shot did this.....

During her words,

CUT TO:

170. LONG SHOT--THE PARTHENON SUDDENLY BLOWS UP

LAP DISSOLVE TO:

171. LONG SHOT--THE RUINED PARTHENON

CUT BACK TO:

172. MED. SHOT--MISS LAWTON AND JIMMY

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JIMMY: Gee, I never realized that's how it got so messed up.

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Title in upper left hand corner. Hold awhile.

CUT TO:

176. LONG SHOT--COLOGNE CATHEDRAL GERMANY

Title in upper left hand corner. Hold awhile.

MISS LAWTON'S VOICE: And Queen Wilhelmina, our friend, who was in the Berlin Museum, it is not quite known where she is.

CUT TO:

177. CLOSE SHOT--BUST OF WOLFGANG

MISS LAWTON'S VOICE: And of course, the many people who have gone. For the greatest art cannot compensate for the faintest human being....After a pause: All of these things were produced with a great desire for Beauty. People look great pride in doing things as well as they possibly could with little thought of reward. Their greatest joy was in doing with no thought of how long objects would last or any thing like that. When a whistle blew, they didn't stop work as we do today.

CUT BACK TO:

178. MED. SHOT---MISS LAWTON AND JIMMY

JIMMY: Why bother to do all of this stuff by hand; when machines do good work?

MISS LAWTON: In certain ways, machines can never take the place of hand work. But machines can give use more leisure time in which we can create.....

Through her words, we

DISSOLVE TO:

179. MED. SHOT---MODERN KITCHEN---HOUSEWIFE BUSTLES AROUND---CAMERA TRUCKS WITH HER as she does tasks by machine; ironing, dish washing, etc.

MISS LAWTON'S VOICE: Mrs. Green is hurrying through her work so that she can go to her tray painting class.

Through her words, we

DISSOLVE TO:

180. MED. SHOT--MRS. GREEN AND GROUP AT TRAY PAINTING CLASS

MISS LAWTON'S VOICE: Unless she had servants, a woman even thirty years ago was tied to the house all day.

Through her words, we

DISSOLVE TO:

181. MED. SHOT--OLD FASHIONED KITCHEN--WOMAN STRUGGLES WITH ASHES IN STOVE, AND SAD IRONS ETC. CAMERA TRUCKS AROUND AS BEFORE

CUT BACK TO:

182. CLOSE SHOT---MISS LAWTON AND JIMMY

JIMMY: My mother has gone crazy over that tray painting.

MISS LAWTON: You see, it gives people a great sense of satisfaction to use their hands. If we keep busy, we keep happy and out of mischief.

JIMMY: Aw, I know I shouldn't have thrown that airplane, but I didn't mean to hit you, honest.

MISS LAWTON: smiling: Somehow I knew that Jimmy. But you see, you might have hit someone in the eye, so you shouldn't throw things at all, even a paper airplane.

JIMMY: Would you show me how to draw plans for a model airplane?

MISS LAWTON---pleased: Of course, Jimmy, I'd be awfully glad to, and perhaps I'll make the lessons fit the boys more, too.

JIMMY: That'll be great. I really would like that.

MISS LAWTON---looking at her watch: It really is getting quite late. Are you going along with me?

JIMMY: Yes.

MISS LAWTON: What do you say if we get some ice cream?

They rise and start toward the door. CAMERA PANS ALONG WITH THEM Music Nails commences and they are unconsciously keeping step with it. Their heads nod slightly and they almost dance step as they go out of the door.

FADE OUT

CLOSE UP--- A photograph of a person or object occupying the entire eye of the camera; a photograph taken at a very short distance.

CRANE---A mobile pole from which microphones and cameras hang

CUT---To end a shot; to the ending of a photographing a little short of the ordinary footage.

CUT-BACK---A flash to something already shown.

DISSOLVE---Changing from one scene to another by overlapping a fade-in and a fade-out.

DISTANCE SHOT---A very long shot covering a wide sweep of action.

EXTERIOR---An outdoor set.

FADE-IN--- To increase the light on the frame gradually from darkness to full illumination.

FADE-OUT--- To decrease the light gradually until the subject is in darkness.

INSERT---Any written material photographed and spliced into a scene, as a letter, a contract, a telegram, etc.

INTERIOR---An indoor setting.

LAP DISSOLVE:---Double printing on the same length of film.

LONG SHOT---A scene photographed with the camera focused for great distance. Used for landscapes and scenes of wide scope.

MEDIUM CLOSE-UP---A close shot that includes more than a close-up. It would show a figure from the waist up.

MEDIUM SHOT---One taken at normal camera distance, from twelve to eighteen feet from the set; a photograph of a moderately distant scene.

MONTAGE---Assembling, cutting and editing printed film to give a unified impression; sometimes applied to a series of scenes unrelated but focused on one idea.

PAN---A contraction of "panorama"; to rotate the camera horizontally without changing the position of the tripod.

SCENARIO---A continuity; a story with action, sound and all directions for photographing; a shooting script.

SCRIPT---Abbreviation of manuscript; usually refers to a continuity.

- CLOSE UP**---A photograph of a person or object occupying the entire eye of the camera; a photograph taken at a very short distance.
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- LAP DISSOLVE**---Double printing on the same length of film.
- LONG SHOT**---A scene photographed with the camera focused for great distance. Used for landscapes and scenes of wide scope.
- MEDIUM CLOSE-UP**---A close shot that includes more than a close-up. It would show a figure from the waist up.
- MEDIUM SHOT**---One taken at normal camera distance, from twelve to fifteen feet from the set; a photograph of a moderately distant scene.
- MONTAGE**---Assembling, cutting and editing printed film to give a unified impression; sometimes applied to a series of scenes unrelated but focused on one idea.
- PAN**---A contraction of "panorama"; to rotate the camera horizontally without changing the position of the tripod.
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CHAPTER VI: CRITICAL ANALYSIS AND SUGGESTIONS

SEMI CLOSE-UP---A shot having very little stage space or background, taken with the camera at close range.

SET---A contraction for "setting"; a room, street or scenery constructed especially for a picture, in which some action of the picture takes place.

SETTING---The background, surroundings or environment pertaining to a story or a picture.

SHOT---A scene ready for and during its photographing.

STOCK SHOT---Strips of film kept in stock and showing well-known views or buildings. These may be inserted into pictures to create atmosphere or to indicate certain cities or countries.

SUPERIMPOSE---Photographing two scenes, or words and a scene, on the same strip of film so that they partially cover each other.

SYNOPSIS---The main action sequences of a story.

TAKE---To photograph a scene; a single shot. Each time a scene is shot it is recorded as "Take No....."

TIME LAPSE---A break in the narrative, usually indicated by dissolves or fades.

TRUCK BACK---To move the camera back from the scene while the action is being photographed.

TRUCK UP---To move the camera toward the set or object while the action is being photographed.

objects become static and then move again. Illustrations of this are the gossiping girls at Knossos, Crete p. 31; the papyrus marsh scene at Armarna, Egypt, p. 36; Nefretete, Wena Lisa, etc. In this way, the objection to static art in a motion picture as cited on p. 11, might possibly be overruled. However, due to the religious quality of The Last Supper, and Madonna of the Rocks, it is felt that it is best for them not to become animated at any time.

Frances Marion, "How To Write And Sell Film Stories", Coward
Pierce, N. Y. 1937

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In analysing the finished scenario, the advice of Frances Marion, noted scenarist, is recalled.¹ She says one should write a dramatic story especially for the films, leaving the actual scenario writing to those who do nothing else. It would have been simpler to follow her advice, but it was felt that it would give valuable experience, and would add dramatic and pictorial emphasis to the story, while writing. Whether or not this is a successful scenario, or continuity, and, in spite of the difficulty; it has increased the sense of visualization of the whole.

In using the Parthenon as a symbol for art, the selection was made largely because great numbers of people so associate this building.

Undoubtedly, the cave man didn't have such a well-developed vocabulary, so extemporizing is in order. Possibly, it adds to the humor of the episode, or so it is felt.

In attempting to show the reflection of art to life---movable objects become static and then move again. Illustrations of this are the gossiping girls at Knossos, Crete p. 31; the papyrus marsh scene at Armarna, Egypt, p. 36; Nofretete, Mona Lisa, etc. In this way, the objection to static art in a motion picture as cited on p. 11, might possibly be overruled. However, due to the religious quality of The Last Supper, and Madonna of the Rocks, it is felt that it is best for them not to become animated at any time.

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Models of buildings, "faked shots", and other ways of cutting down expenses in production may be used. The same set may be used for the three court scenes; if movable accessories such as paintings, decorations, and furniture are used; and different colored lighting is employed. Beauty's court can be a rather dream-like affair on top of the clouds depending on lights and "mood", rather than details.

It is not unusual to have art and religion so intermingled as in the Gothic episode. Art is so much a part of the behavior or culture patterns, and has been through the ages, that sometimes they almost go together. The cathedrals were built by whole populaces with great toil, for the "glory of God", and even those who do not approve of so much wealth and display in religion, can but admire the spirit of these by-gone peoples.

Mona Lisa and Leonardo's episode is not a romance, although it has been suggested that he was much interested in her. She was married to another man, the one who engaged him to paint her portrait. Leonardo hired musicians and readers to entertain La Gioconda while he worked. Later, he sold the picture to the King of France for thousands of dollars. The sum would be enormous even today. Thus the picture hangs in the Louvre, now, instead of in Italy where it was painted. Instead of the subtle and mysterious creature, suggested by her smile, Mona Lisa may have been sprightly and vivacious. Who can tell? It is the license of the scenarist to so interpret her.

Because of their importance, Miss Lawton and Jimmy should be quite appealing. Miss Lawton is a real character, a woman in her forties, the type that has given up her personal life in service

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Because of their importance, Miss Lawton and Jimmy should be quite appealing. Miss Lawton is a real character, a woman in her forties, the type that has given up her personal life in service

to others. Though prim, she is up-to-date, and has a definite personality. With plastic rimmed glasses, she wears a not-exaggerated up hair do and turquoise earrings. (Turquoise is almost a badge of an art teacher.) Her dry sense of humor is mingled with a lot of idealism and kindness. She is the sort that is quiet, yet has good discipline, because of her dignity and self-possession. Then too, her calm talking to pupils on ideals, character, beauty and the importance of work helps immensely.

Jimmy is freckle faced, about twelve, a real boy with no badness in him, only mischief. He is the sort that is so full of life, he makes a group noisy just by being in it, not especially making noise himself. Not talented, he feels that art is just "drawing", and is determined not to try.

The not too desperate struggle between these two makes the foundation of the initial plot in the scenario.

So, Miss Lawton's voice explaining the Beauty Ballet should not come as too rude a shock. Possibly, it might be feasible to have the ballet explained in some other way. This section avoids the use of glittery, or shiny effects, and the emphasis is not on pulchritude, and the other usual tendencies in motion pictures. At one time, the use of down shots on dancers in central balance arrangement was done to death. An art teacher could only think, "What wonderful central balance!" But the average person probably sighed and thought, "Oh dear, not again". But everything passes, as did the too much used arrangement. How can an art teacher be blamed for finally utilizing something

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It was decided to have the Beast of Disorder turn into a Prince rather than simply be put in a cage again. In the old fairy stories, plots worked out this way; perhaps the coldly intellectual element criticised in the early play, was the lack of human interest, which might be remedied by the incorporation of a touch of romance.

The so-called romances of the scenario are hardly that, in a sense. One has only the promise that Theseus and Ariadne will marry when they get better acquainted in Athens (which they were supposed to have done). Meanwhile, they act like well bred young people and have none of the speedy and amazing familiarity often seen in Hollywood productions. If "Going My Way", and "The Bells Of Saint Mary's", could be so interesting with just platonic feeling evidenced, a motion picture with slightly more suggested might also be interesting.

So far, the scenario is a one half length motion picture: three quarters of an hour. A full length motion picture on art could be interesting, it is felt.

Perhaps Miss Lawton turns more "educational" in the final exposition when Johnny shows some interest by asking if there is no art in this country. Somehow, it is more easy to have Paleolithic man doing his own talking in English, than to have an American Indian. We know that so many of them do not. Perhaps we are too "close" to them to have anything but an interpreter expressing their words and actions. Perhaps this is entirely wrong, but by Jimmy showing more interest, plus our knowledge of

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Indians, it seems more logical for Miss Lawton to explain more at the end.

Robert Sherwood's scenario, "Marco Polo"--a Samuel Goldwyn production was used as a model in making this scenario. Only a little of the art background, and a little of the music were included. Apparently, only art and music absolutely vital to the story are mentioned. Giving more would invade the field of the prompt copy: a different phase.

More and more, through the exhausting of plots, and the enormous output of the movies, is it possible for a different kind of plot to be acceptable. A schoolroom scene can be entertaining and amusing, as witnessed by the touching first grade Christmas play in "The Bells Of Saint Mary's". One can remember many recent motion pictures in which art has been an important motif: "Kitty", "The Picture Of Dorian Gray", are among these. The previously mentioned entertaining use of the truth, p. 17, by Voltaire so that it was more appealing than fiction, is proof that facts and history can have appeal.

Opportunities to enlarge and improve on this scenario are limitless. If it never is made into a motion picture, it could be translated back into a play. Writing, or arranging music for the ballet could be a thesis for someone musically inclined. An art student would have plenty of work, designing costumes and scenery as well as props for it. Home economics majors might produce the costumes, physical educators, the ballet, etc.

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motion pictures. Other arts have been brought into being through the patronage of princes, both secular and religious. The moving picture started low, but may go high. Certainly, it is an enormously profitable industry, as well as an art.

Marc Connelly said:

"As an art form, the motion picture can point to a benighted parentage. It was not born of the hunger for expression and fulfillment which dignified the birth of other graphic arts. Its medium was not invented to facilitate its realization. No artist said, "I must find a device with which to communicate what beauty I have in me". Mother Science gave it a premature birth and Father Opportunism sent it out to work before it could walk".¹

Only a reader can justify the writing of this scenario by finding it of interest. Only the reader can so judge it. It is, at any rate, more interesting than many "dry as dust" courses in History of Art. If an art teacher could produce a motion picture, more teaching of her subject could be accomplished in a short while, than could be completed in a lifetime by the usual means. She would be attempting to improve the taste of millions, and would correct misconceptions about art. If such a film should be successful, it might allay some of the criticism of the cheapness of some American films. If popular, the popularity would naturally die away, and then the film might be used in a purely educational way. It is so planned to use Laurence Olivier's "Henry the V"; in colleges and schools. Much work could be done on this scenario, in spite of the large amount of time spent on it; the potentialities are tremendous.

¹ Eugene Vale, "The Technique Of Screenplay Writing." Crown Publishers, N. Y. 1945

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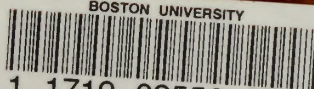
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